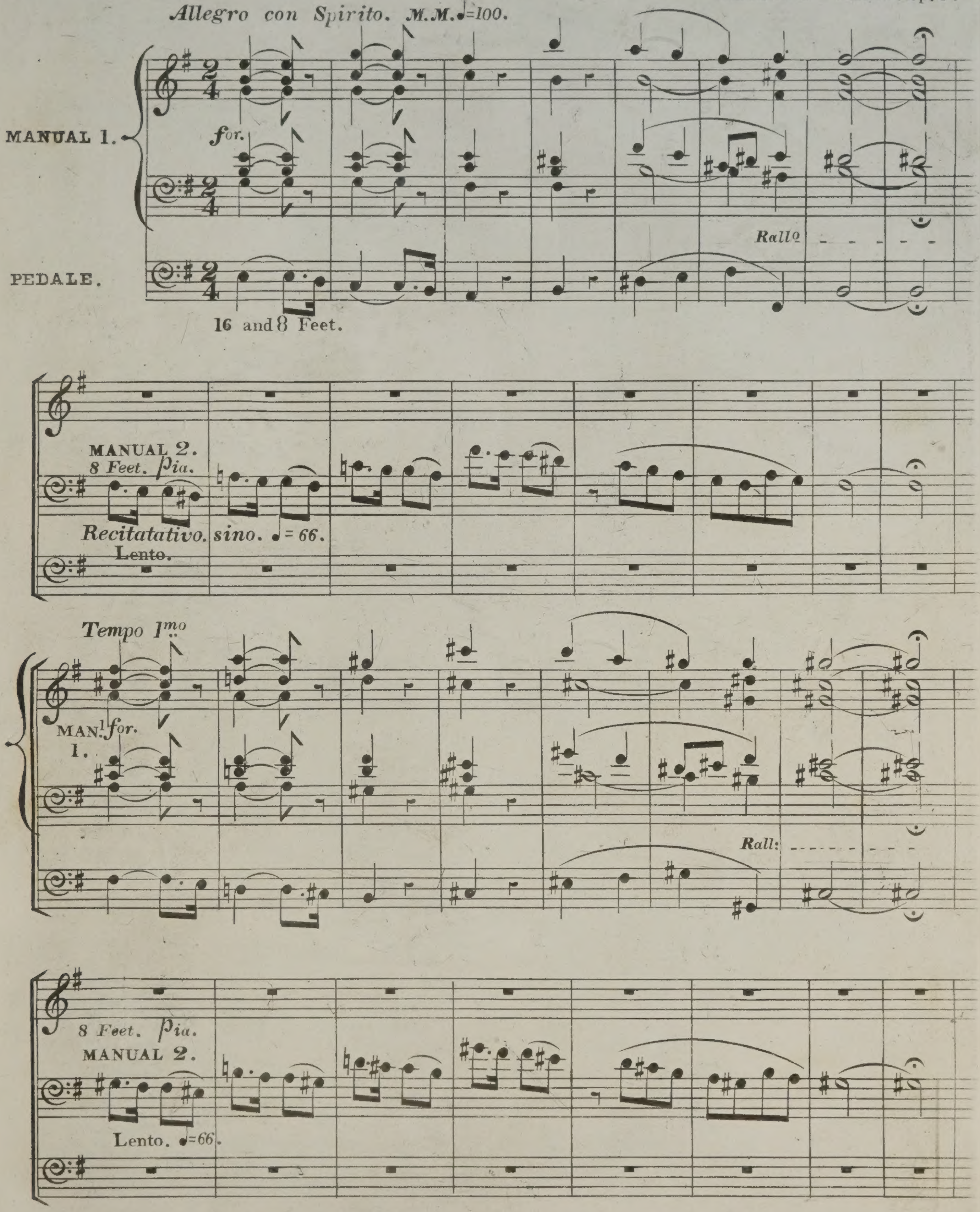
ORGAN 15.

832

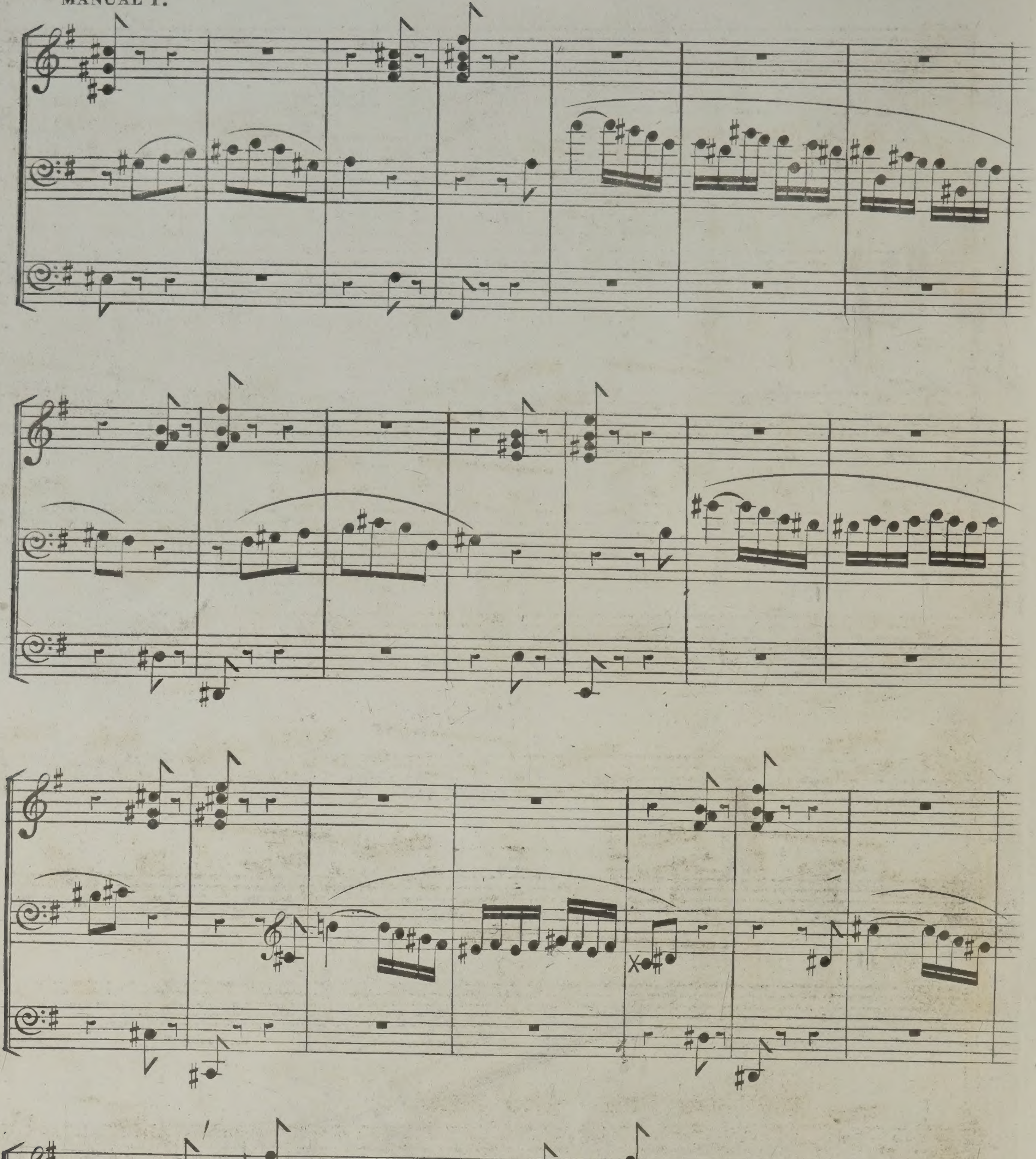
INTRODUCTION.

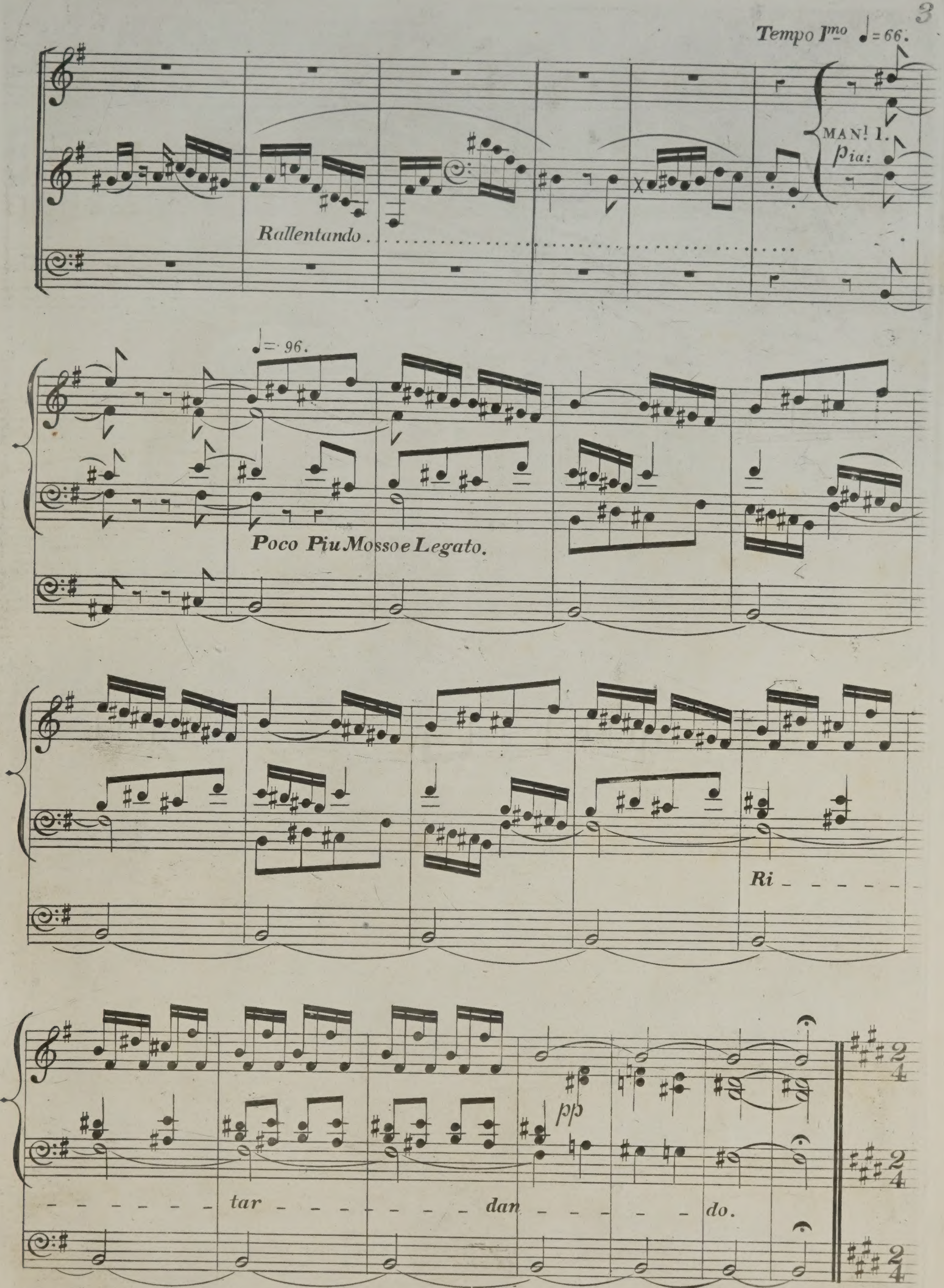
MANUAL 1. GRAND ORGAN.
MANUAL 2. SWELL ORGAN.

EDMUND CHIPP. Op.1.

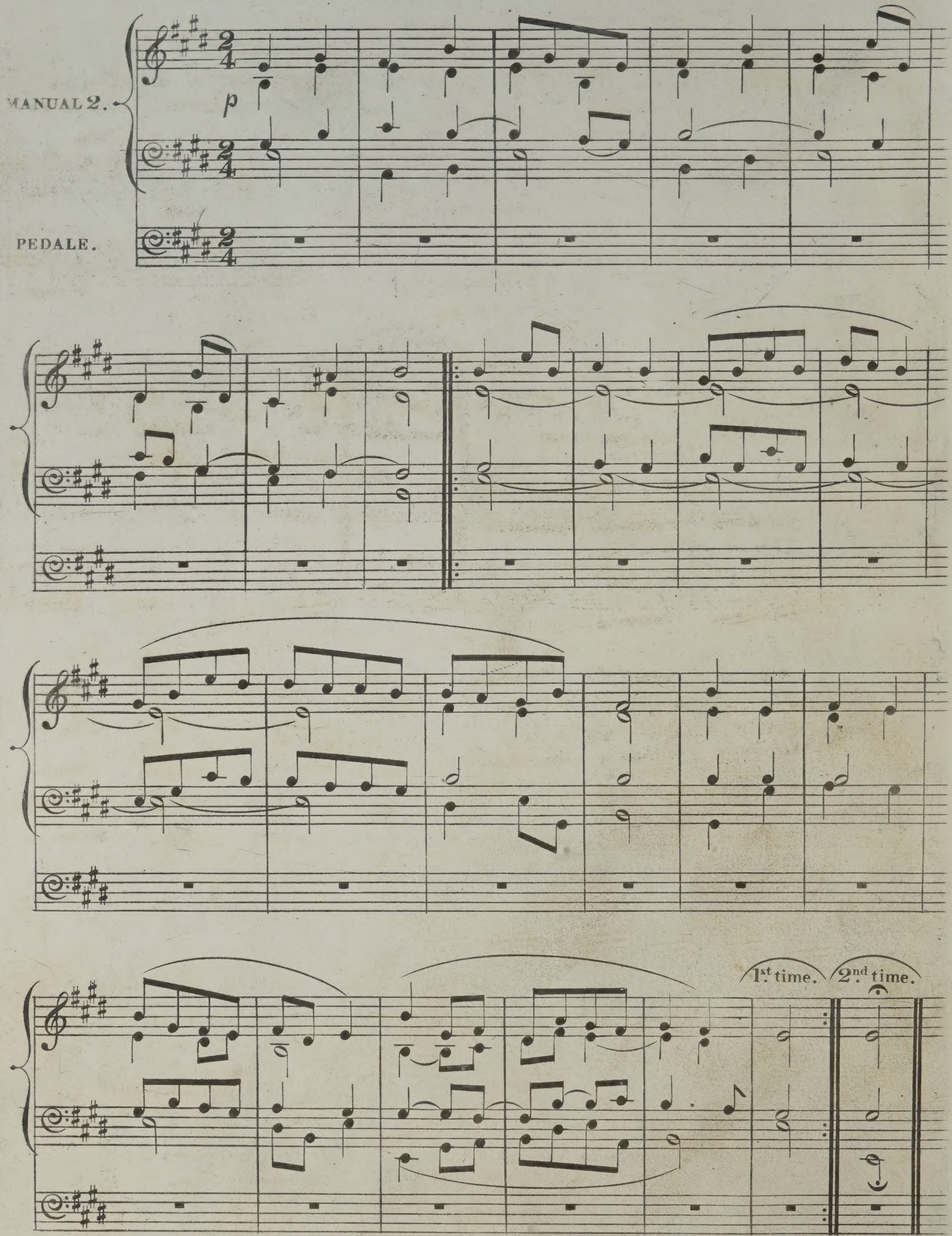

Allegro con Spirito. M.M. ♩=100.
MANUAL 1.
for.
Rallo
PEDALE.
16 and 8 Feet.
MANUAL 2.
8 Feet. Pia.
Recitativo. sino. ♩=66.
Lento.
Tempo Imo
MAN.l 1.
for.
Rall:
8 Feet. Pia.
MANUAL 2.
Lento. ♩=66.

MANUAL I.



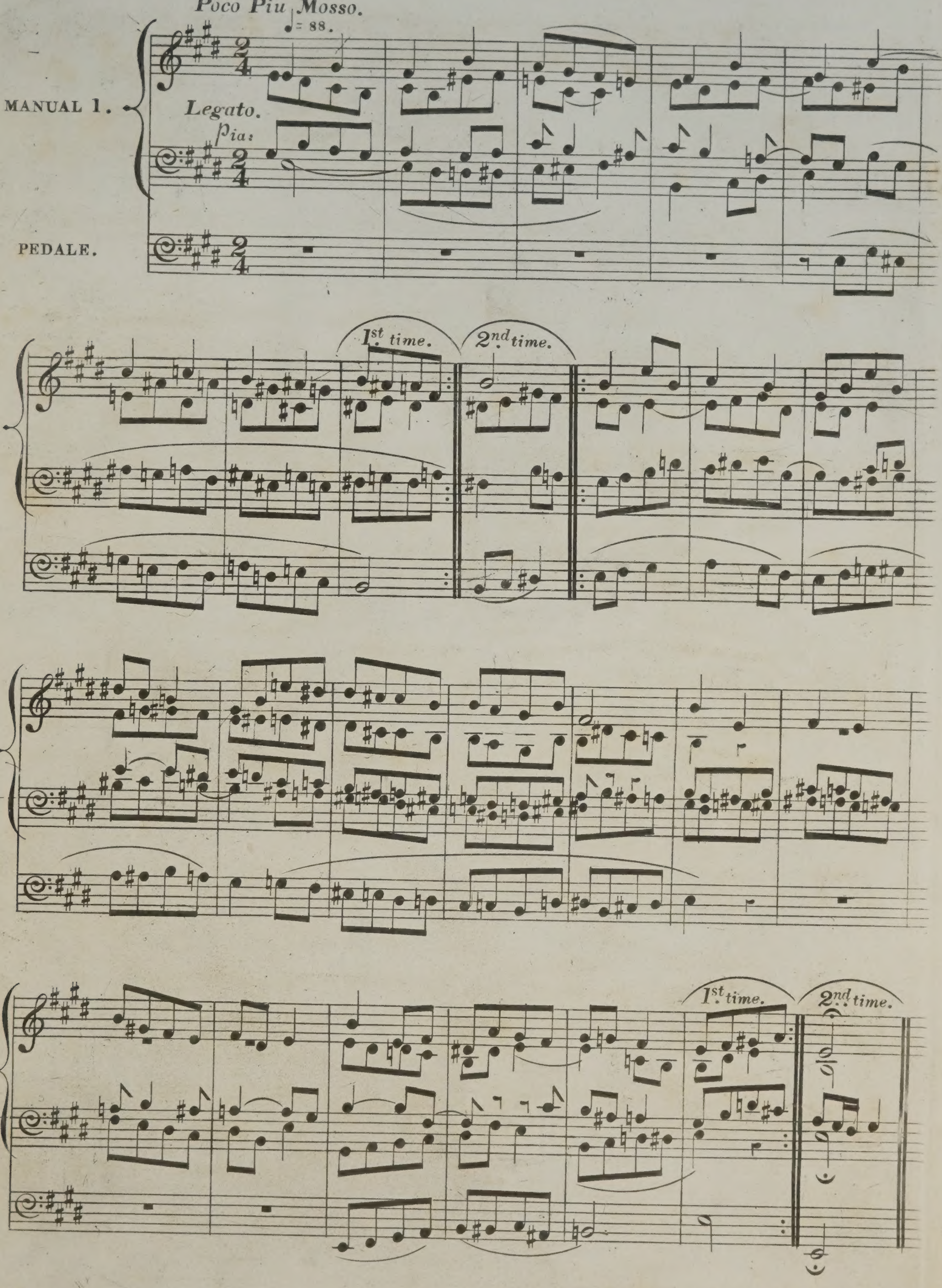

Tempo Imo ♩= 66.
MAN! I.
Pia:
Rallentando
♩= 96.
Poco Piu Mosso e Legato.
Ri
tar
dan
do.
pp

MELODY. ♩= 80.

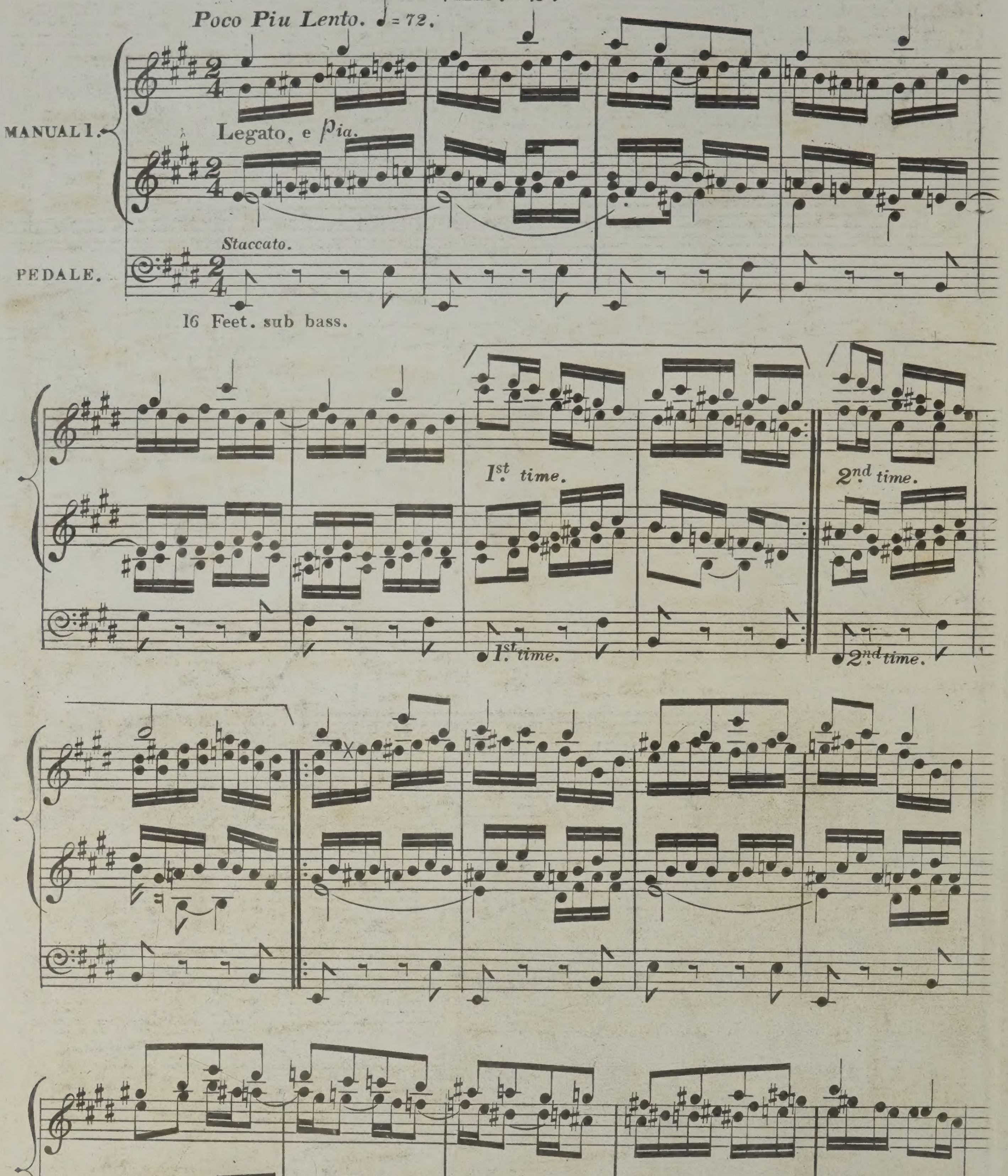

MANUAL 2.
p
PEDALE.
1st time.
2nd time.

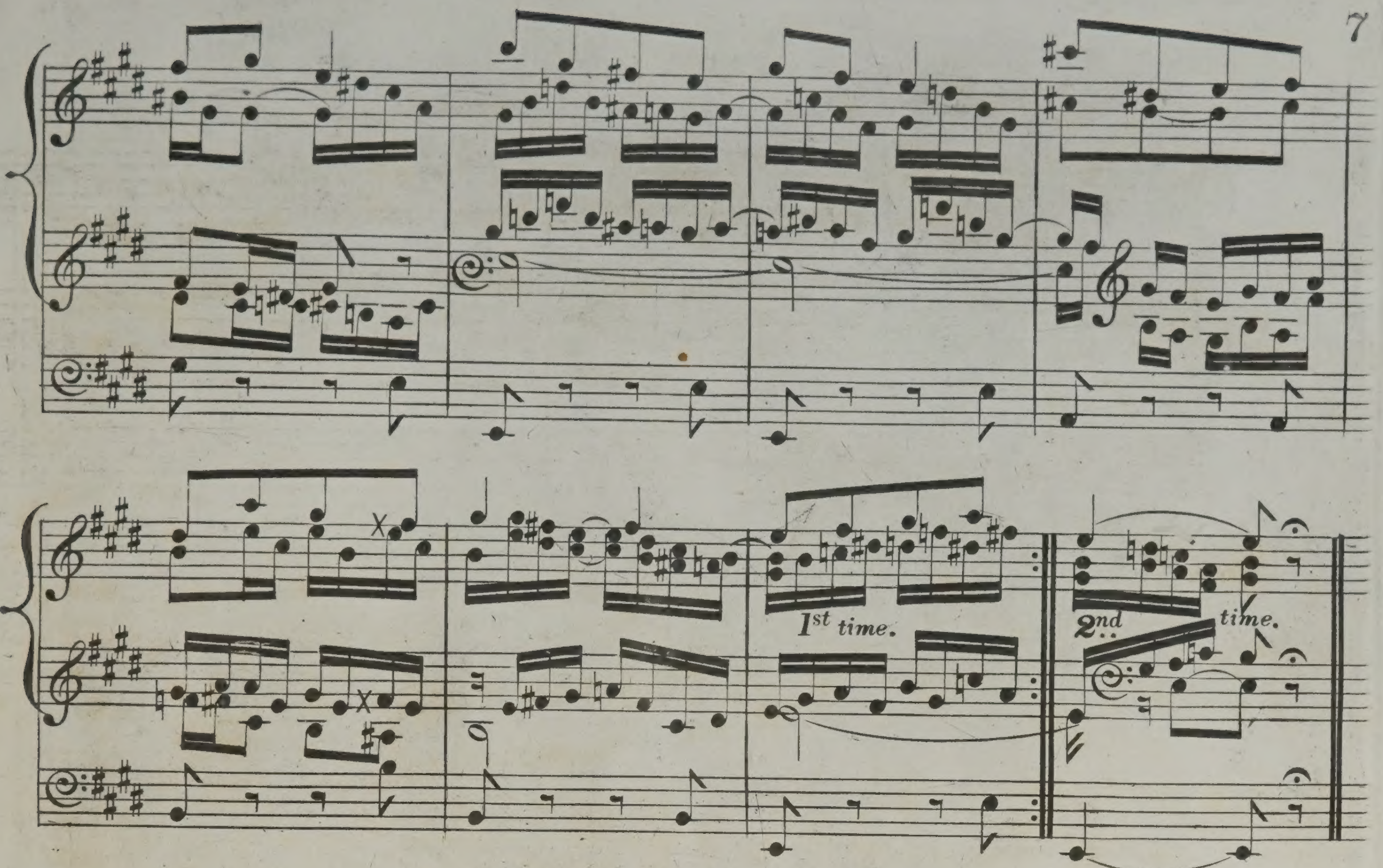
VAR^{n}. I.

Poco Piu Mosso.

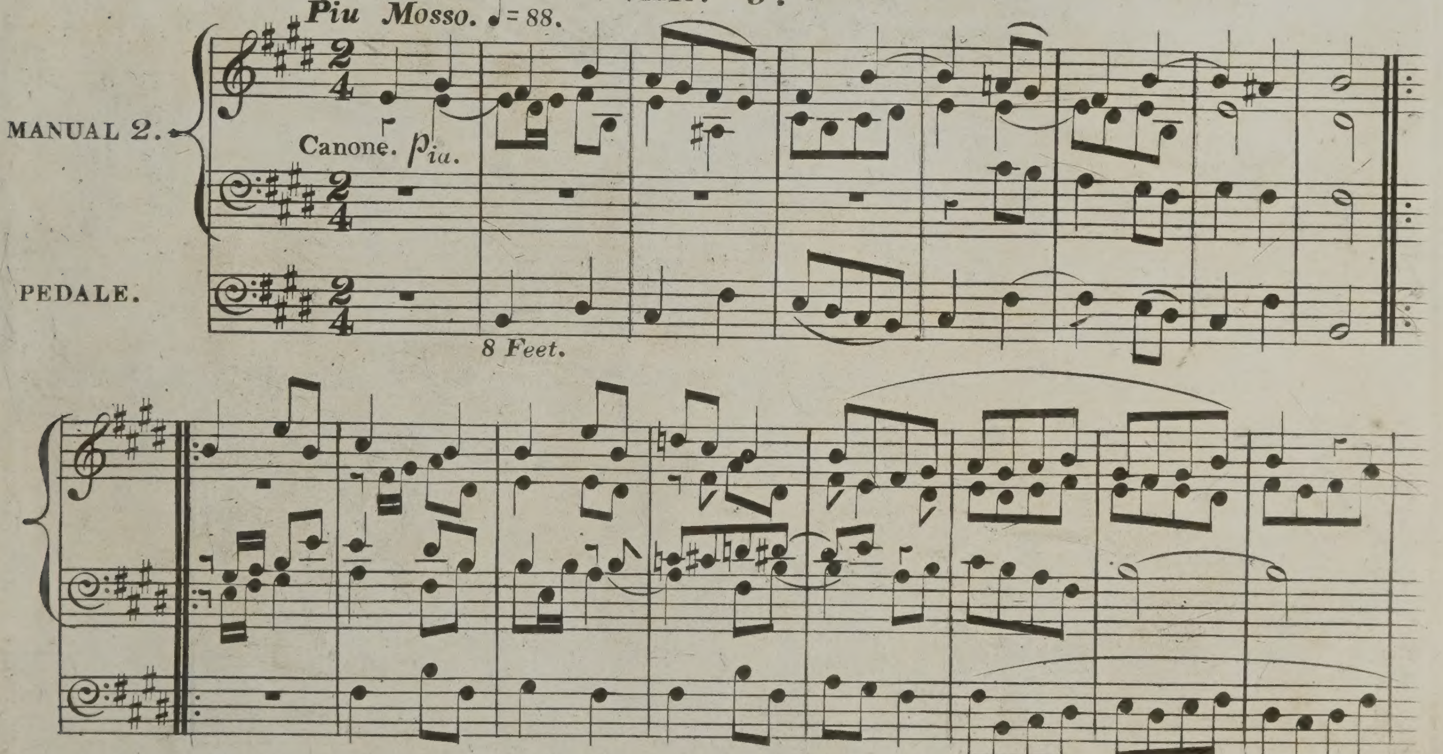

♩= 88.
MANUAL 1.
Legato.
Pia:
PEDALE.
1st time.
2nd time.
1st time.
2nd time.

VAR^{n}. 2.

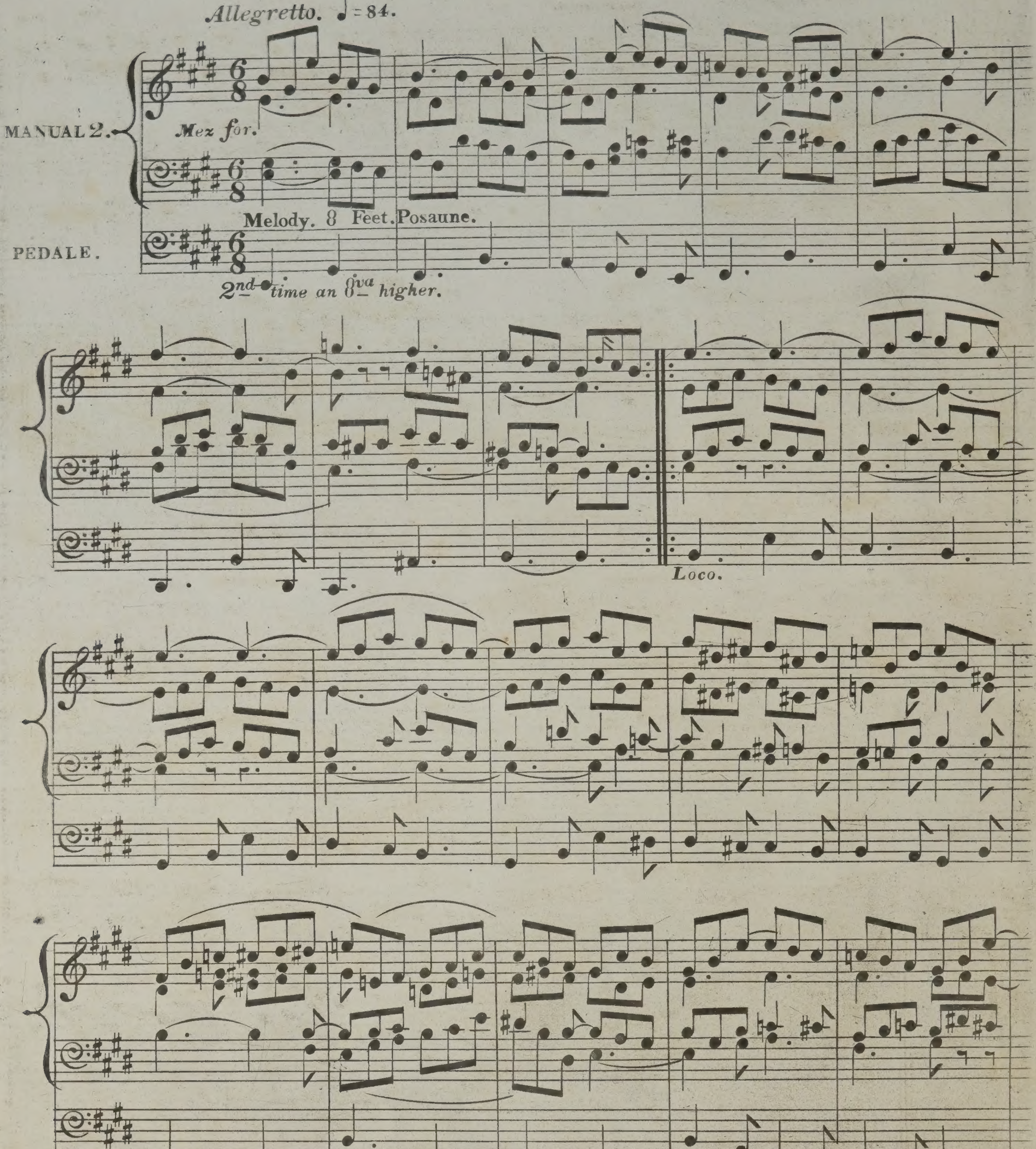

Poco Piu Lento. ♩= 72.
MANUAL 1.
Legato, e pia.
PEDALE.
Staccato.
16 Feet. sub bass.
1st time.
2nd time.
1st time.
2nd time.


1st time.
2nd time.

VARn 3.

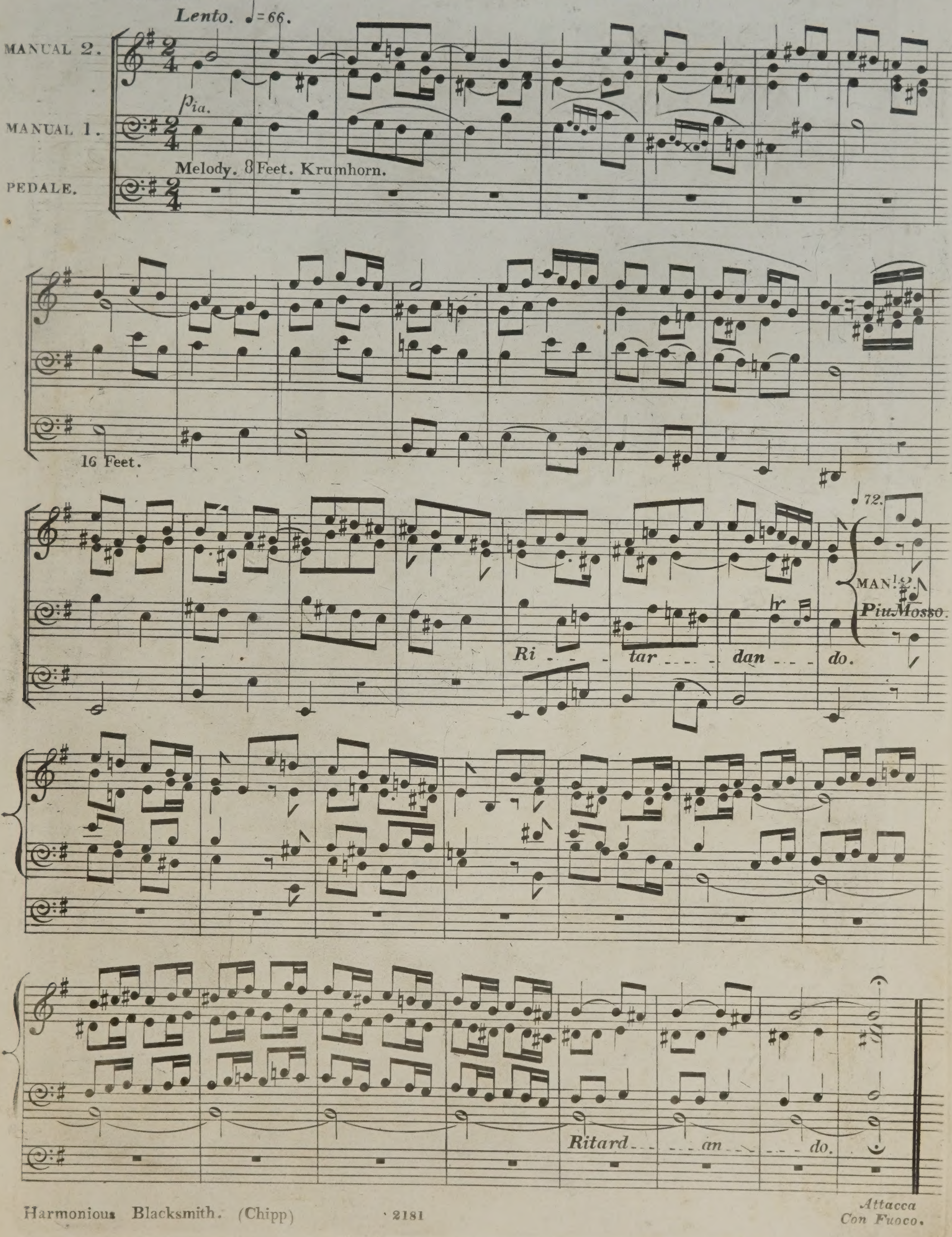

Piu Mosso. ♩= 88.
MANUAL 2.
Canone. pia.
PEDALE.
8 Feet.
Rallo

VARn. 4.


Allegretto. ♩=84.
MANUAL 2.
Mez for.
Melody. 8 Feet. Posaune.
PEDALE.
2nd time an 8va higher.
Loco.
1st time.
2nd time.

Minore.

VARn. 5 .

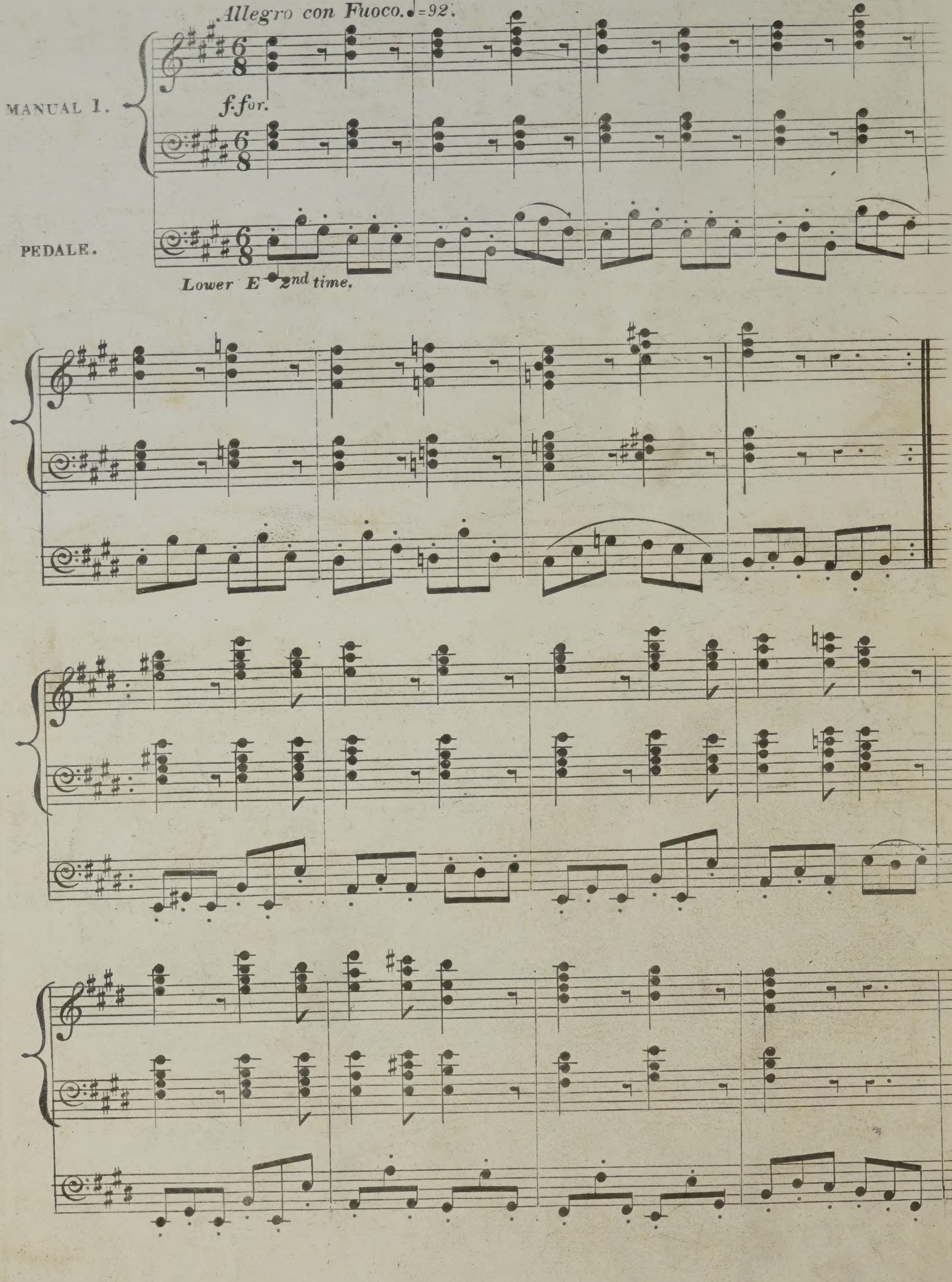

Lento. ♩=66.
MANUAL 2.
MANUAL 1.
PEDALE.
pia.
Melody. 8 Feet. Krumhorn.
16 Feet.
♩ 72.
MAN!. 2.
Piu Mosso.
Ri - - - tar - - - - dan - - - do.
Ritard - - - - - an - - - - do.

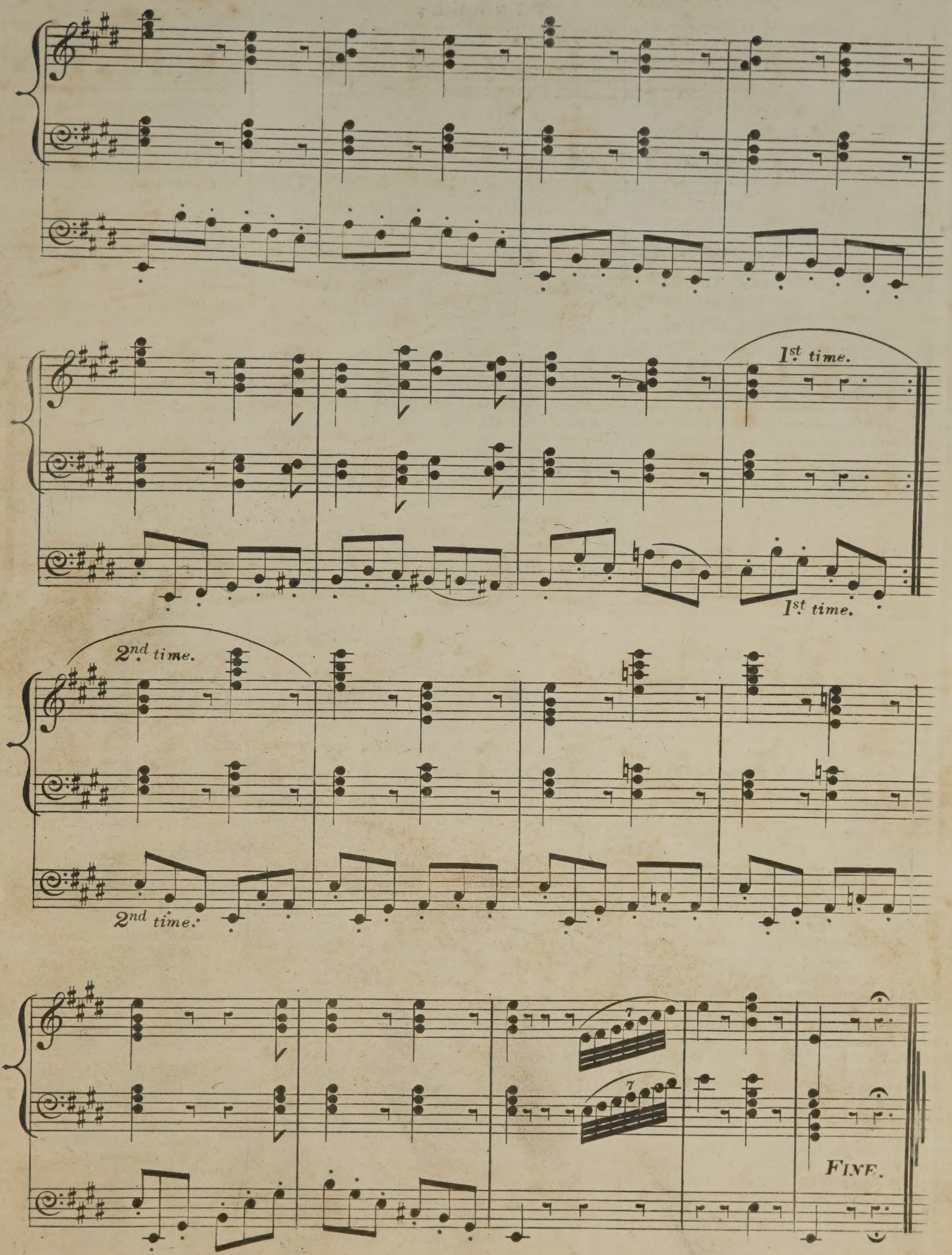
Attacca Con Fuoco.

VAR^{n}. 6.

FULL ORGAN.

FINALE.


Allegro con Fuoco. ♩=92.
MANUAL 1.
f. for.
PEDALE.
Lower E 2nd time.


1st time.
1st time.
2nd time.
2nd time.
7
7
Fine.

AT REDUCED PRICES.

SELECTION FROM NOVELLO'S CATALOGUE OF ORGAN MUSIC.

ORGAN MUSIC (2 Hands).

Adams, Thomas, Six Organ Pieces, dedicated to Thomas Attwood. In six numbers, 1s. 3d. each; or in one book, 6s.

Bach's Forty-eight Preludes and Fugues, edited by Horn and Wesley. In four books, each 12s.

Bach's Grand Studies, with pedal obligato, edited by V. Novello. In nine books, each 7s.

Bates, F. W., Forty-two Psalm Interludes, in the most usual keys, dedicated to Vincent Novello. Price 1s. 3d.

Best, W. T., Three Preludes and Fugues, with pedal obligato.

No. 1, in A minor	1s. 6d.
No. 2, in E flat	1s. 6d.
No. 3, in E minor	1s. 6d.

—— Fantasia, with pedal obligato. Price 1s. 6d.

—— Mozart's Overture to 'Die Zauberflöte,' arranged with pedal obligato. Price 2s.

Bexfield, W. R., Four Concert Fugues, with pedal obligato. Price 2s. 6d.

Blackshaw's Introduction and Fugue. Price 6d.

Boyce's Cathedral Music, a separate Organ part to the whole of the three volumes, with the words throughout; arranged from the score by Vincent Novello. In two volumes, price 21s. each

Chipp, Edmund, Introduction and six variations upon Handel's "Harmonious Blacksmith," with pedal obligato, dedicated to Edward John Hopkins. Price 1s. 9d.

Flowers, G. F., Two Preludes and Fugues upon subjects from Purcell and Blow. Price 3s.

Handel's Choruses, arranged by Vincent Novello.

No. 1.	Hailstone Chorus - - -	*Israel* - -	6d.
2.	But as for his people - -	*Israel* - -	9d.
3.	But the waters overwhelmed -	*Israel* - -	6d.
4.	Oh, Father! whose almighty pow'r	*Judas Maccabæus* -	6d.
5.	Jehovah - - - -	*Belshazzar* - -	6d.
6.	Of things on earth - - -	*Belshazzar* - -	6d.
7.	Let none despair - - -	*Hercules* - -	6d.
8.	As pants the hart In the voice of praise - -	*Chandos Anthems*	9d.
9.	And the children of Israel sighed	*Israel* - -	6d.
10.	Hallelujah - - - -	*Judas Maccabæus* -	6d.
11.	Disdainful of danger - -	*Judas Maccabæus* -	6d.

*** *See also the Choruses of Handel, arranged by Jacob in his Voluntaries.*

Haydn, The Heavens are telling, arranged by Jacob. Price 1s. 3d.

—— Sing the Lord, and The Lord is great; arranged by B. Jacob. Price 1s.

Hiles, A Progressive Introduction to Playing on the Organ, consisting of Fifty-five Preludes, Fugues, Airs, &c., in two, three, and four Parts, from the Works of Dr. Arne, A. W. Bach, Barthélémon, Dr. Callcott, Corelli, Graun, Dr. Greene, Handel, M. Haydn, Keeble, Max Keller, Dr. Mendelssohn Bartholdy, Müller, Nauman, Novello, Pergolesi, Richardson, Rink, Scarlatti, F. Schneider, Steibelt, Werner, Winter; to which is added some account of the Instrument itself; a notice of its various Stops, and the manner of combining them; with Directions and Exercises for the use of the Pedals; by John Hiles, Organist of the Music-hall of St. Julian's Church, and St. John's Chapel, and Conductor of the Choral Society, Shrewsbury. 10s. 6d.

Short Voluntaries, arranged by J. **Hiles**, Organist of the Music Hall, of St. Julian's Church, and of St. John's Church, Shrewsbury; from the Works of Abel, Dr. Arne, Beethoven, J. B. Cramer, Defesch, Geissler, Gluck, Handel, Haydn, Hasse, Himmel, Hummel, Keller, Long, Mozart, Müller, Marcello, Naumann, Onslow, Rink, and Spohr. In Four Books, price 1s. 3d. each.

These Voluntaries occupy only four minutes each in their performance.

Jacob's Voluntaries, from the works of Bach, Beethoven, Calcott, Clari, Crotch, Gluck, Handel, Haydn, Jacob, Kozeluch, Leal Moreira, Mozart, Mattei, Novello, Righini; dedicated by permission to his Grace the Archbishop of Canterbury; edited by William Horsley, Mus. Bac., Oxon., and Vincent Novello. In Three Books, each 4s.

Contents of JACOB'S VOLUNTARIES.

Bach, Sebas., Fugue in F (transposed from that in 4 sharps)		
—— Prelude and Fugue in A major (ditto in 4 flats)		
Beethoven's Hallelujah from the "Mount of Olives,"		Chorus
—— Jesu refugium nostrum - - -		Quartett
—— Andante, from Sinfonia in C major		
Calcott, Forgive, blest shade - - -		Epitaph
Clari, O quam tristis - - -		Soprano Solo
Crotch, Lo! star-led chiefs, from "Palestine" -		Quartett
—— Methinks I hear - - - -		Motett
Gluck, Mater divinæ gratiæ -		Solo and Quartett
Handel, Serve the Lord - - - -		Fugue
—— Jubilate in D - - - - -		Chorus

Contents of JACOB'S VOLUNTARIES continued.

Handel, He delivered the poor,	ditto -	Chorus
—— Dead March in Saul		
—— Then shall they know	"Samson" -	Chorus
—— Sing unto God - - -		Chorus
—— Return, O God of Hosts	"Samson" -	Song
Haydn, Kyrie in C, from "Fifth Mass" - -		Fugue
—— Cum Sancto	ditto	Chorus and Fugue
—— Sing the Lord,	"Creation" -	Chorus
—— The heav'ns are telling,	ditto -	Chorus
Jacob's Introduction in E flat		
Kozeluch, Andantino in B flat		
—— Pastorale in G		
Leal Moreira, Veni Domine - - -		Fugue
Mattei, Te ergo quæsumus - - -		Quartett
Mozart, Et incarnatus est - -		Solo and Quartett
—— O Jesu, O filii - -		Solo and Quartett
Novello, Procedenti - - - -		Fugue
—— Domine salvum fac		Chorus, Quartett, and Fugue
Righini, Quoniam tu solus - -		Chorus and Fugue

Joule, Benjamin, Arrangement of Handel's "But as for his people," from *Israel in Egypt*, for manuals and pedal obligato. Price 2s.

Mendelssohn Bartholdy's Three Preludes and Fugues, with pedals obligato.

Op. 37.	No. 1, in C minor	1s. 6d.
	No. 2, in G major	1s. 6d.
	No. 3, in D minor	1s. 6d.

Mendelssohn, Sleepers wake, from *St. Paul*, arranged by W. S. Pratten. Price 1s.

—— O great is the depth, ditto, by ditto. Price 1s.

—— Lord thou alone art God, ditto, by ditto. Price 6d.

—— Six Grand Sonatas, dedicated to Dr. Schlemmer. Price 21s., each Sonata singly, 4s.

Mozart's Masses, arranged for Organ or Pianoforte Solo, by Vincent Novello.

No. 1, in C - - -	2s. 6d.
No. 2, in C - - -	3s. 0d.
No. 12, in G - - -	6s. 0d.

To be continued.

*** *Each movement from these Masses will be published singly, at prices varying from 6d. to 1s. 6d. each.*

Marsh's 200 Cathedral Chants, both ancient and modern, as performed in the principal Choirs of the United Kingdom, of which a single and double one (according to the nature of the Psalms) are selected for every Morning and Evening of the Month. Price 3s.

*** *There is also printed a separate part for the Alto and Tenor voices, each 1s. 6d.*

NOVELLO'S

SHORT MELODIES,

(Original and Selected) for the Organ, intended principally for the *Soft Stops;* and inscribed to the Venerable Philip Jennings, D.D., Archdeacon of Norfolk.

In Numbers,	In Books,	In Volumes,
1s. 3d. each.	6s. each.	

Each Book contains 50 Melodies, from the following Authors:— Albrechtsberger, Bach, Beethoven, Cramer, Cherubini, Donizetti, Dragonetti, East, Florimo, Eliza Flower, Gollmick, Geminiani, Gluck, Handel, Haydn, Hummel, Juvin, Klose, Mozart, Mendelssohn, Minoia, Novello, Natividad, Purcell, Pleyel, David Perez, Paradies, Rosseau, Russell, Reading, Reinagle, Righini, Spohr, Stokes, Schneider, Steibelt, S. Wesley, Winter, Woelfl.

3 Books, or 18 Numbers, are now published.—To be continued.

For contents, see Organ Catalogue.

NOVELLO'S

SELECT ORGAN PIECES,

Consisting of selections from the Works of Abel, Adams, Albrechtsberger, André, Astorga, Attwood, Bach, Battishill, Beethoven, Biery, Bishop, Bonno, Bononcini, Brownsmith, Cafaro, Casali, Carissimi, Cherubini, Clari, Colona, Corelli, Danby, Dietsch, Dietenhoffer, Dupuis, Durante, Fasch, Fesca, Flowers, Gibbons, Gluck, Graun, Handel, Haslinger, Haydn (Joseph and Michael), Himmel, Horncastle, Hummel, Jomelli, Keeble, Koslovsky, Leo, Lotti, Mozart, Majo, Martini, Mendelssohn, Novello, Neukomm, Palestrina, Perez, Pergolesi, Perti, Pescetti, Portogallo, Porto, Quarle, Ricci, Righini, Rink, Russell, Stradella, Sala, Steffani, Spohr, Sarti, Scarlatti, Schicht, Stokes, Vogler, Walmisley, Watts, Webbe, Weber, Wesley, and Winter, with several adaptations contributed by eminent Organists. The whole selected, arranged, or composed by Vincent Novello.

In 108 Numbers,	Or 18 Books,	Or 3 Volumes,
1s. 3d. each.	6s. each.	£1. 11s. 6d. each.

For contents, see Organ Catalogue.

*** *At the foot of the first specimen of each composer is attached a short biographical notice, which will greatly assist those who study the progress of the art through the different periods at which each*

NOVELLO'S

CATHEDRAL VOLUNTARIES,

Consisting of selections from the Works of the Churc Composers of the English School, comprisin specimens of the compositions of Aldrich, At wood, Battishill, Beckwith, Bird, Blake, Blov Boyce, Calcott, Child, Clark, P. Cooke, Creigh ton, Croft, Crotch, Dupuis, Ebdon, Evans, Fa rant, Galliard, Gibbons, Goldwin, Greene, Haye Humphreys, Kent, King, Morley, Nares, Patric Pring, Purcell, Reynolds, Richardson, Roger Russell, Stroud, Tallis, Tudway, Travers, Ty Weldon, Wesley (S. and C.), and Worgan; th whole selected or arranged by Vincent Novell

In 48 Numbers,	Or 8 Books,	Or 2 Volumes,
1s. each.	5s. each.	20s. each.

For contents see Organ Catalogue.

*** *At the foot of the first specimen of each composer is attached short biographical notice, which will greatly assist those who study t progress of the art through the different periods at which each mast wrote.*

SECOND EDITION OF

SCHNEIDER'S Complete Theoretical and Practic ORGAN SCHOOL, Containing Instructions f playing the Organ, with numerous exercises f acquiring the use of the Pedals; translated b Charles Flaxman, and edited by J. G. Emet Price 10s.

Schneider's Studies for Pedal Playing, formin Chapter III. of the Complete Organ Schoo Price 4s. 6d.

—— Chorals, Scales, and Exercises, printed separatel from the Organ School. Price 2s. 3d.

—— 48 Trios for Manuals and Pedals Obligato; form ing Complete Exercises for the use of the Pedal Price 4s. 3d.

*** *This last Work is not comprised in the School, to which work may be considered as forming a continuation.*

Schneider's Eleven Chorals, to illustrate page 42 the School. Price 6d.

Stirling's, Miss, Grand Voluntaries, consisting Fantasias, Fugues, Preludes, &c., with Ped Obligato. Selected from the Instrumental Com positions of the most Distinguished Composers the Ancient and Modern School.

No. 1. Introduction and Fugue, by MOZART, originally writte for an Orchestra, and first performed by the Philharmoni Society, 1837 - - - - - -	1
No. 2. Fantasia, by MOZART - - - -	1

*** *When these pieces are found too difficult for one performe they may be executed by a second player taking the pedal part on th manual. They may also be performed on the Piano Forte, with th accompaniment of a Violoncello or Double Bass.*

Rink's	12 Familiar Preludes	Op. 1. ..	2
	12 Easy Preludes	Op. 2. ..	1
	12 Preludes	Op. 25. ..	2
	12 Adagios	Op. 57. ..	2
	24 Easy Pieces	Op. 66. ..	2
	3 Afterludes	Op. 78. ..	2

Rink's Introductory Practice for the Organ, containin 120 Exercises in all the Major and Minor Keys Price 10s.

Pergolesi, Gloria in Excelsis, arranged by Vincen Novello. Price 6d.

Pratten's Introduction and Fugue, dedicated W. C. O. Hodges. Price 1s.

Webbe's, Egerton, Prelude and Fugue in A, dedicate to his Father; with Pedals Obligato. Price 1s. 6d.

Wendt's Twenty-four short and easy Preludes, revise by Vincent Novello. Price 1s. 6d.

ORGAN DUETS (4 Hands)

Bach's Fugue on St. Ann's Tune, arranged b B. Jacob. Price 4s.

—— The celebrated 48 Preludes and Fugues by Joh Sebastian Bach, arranged by Henri Bertin In 4 books, each, 9s.

Or in 48 Single Numbers, varying from 9d. to 1s. 6d. each.

Handel's Choruses arranged by Vincent Novello.

No. 1	Hailstone Chorus - -	*Israel* -	- 1 0
2	But as for his people - -	*Israel* -	- 1 3
3	But the waters overwhelmed -	*Israel* -	- 0 9
4	Oh, Father! whose almighty pow'r	*Judas Maccabæus*	0 9
5	Jehovah - - -	*Belshazzar*	- 0 9
6	Of things on earth - -	*Belshazzar*	- 0 9
10	Hallelujah - - -	*Judas Maccabæus*	0 9
11	Disdainful of danger - -	*Judas Maccabæus*	1

Handel's Coronation Anthem (Zadock the Priest arranged by F. Bates. 3s.

Mendelssohn Bartholdy, the whole of the Choruse from his celebrated Oratorio "St. Paul," arrange

A DESCRIPTION OF THE GREAT ORGAN. IN THE TOWN HALL. BIRMINGHAM.

Erected by MESSrs HILL. London. (1843).

CHOIR ORGAN.

C. C. to F. Manual 1.

1	Diapason Open.	8	Feet.
2	Bourdon Closed.	8	——
3	Hohl Flute....	8	——
4	Octave.......	4	——
5	Super Octave...	2	——
6	Wald Flute....	4	——
7	Hautbois Flute..	4	——
8	Closed Flute...	4	——
9	Cornopean.....	8	——

GRAND ORGAN.

C. C. to F. Manual 2.

1	Diapason Open...	16	Feet.
2	Diapason Open...	8	——
3	Diapason Open...	8	——
4	Diapason Open...	8	——
5	Bourdon Closed...	8	——
6	Quint..........	6	——
7	Octave.........	4	——
8	Octave.........	4	——
9	Octave Quint.....	3	——
10	Super Octave....	2	——
11	Doublette.......	2 and 1.	
12	Sesquialtra.	5	Ranks.
13	Fourniture..	5	Ranks.
14	Mixture....	3	Ranks.
15	Trumpet........	16	Feet.
16	Posaune.........	8	——
17	Clarion.........	4	——
18	Octave Clarion....	2	——

SWELL ORGAN.

C. C. to F. Manual 3.

1	Diapason Open...	16	Feet.
2	Diapason Open...	8	——
3	Bourdon Closed..	8	——
4	Octave.........	4	——
5	Super Octave....	2	——
6	Sesquialtra.	3	Ranks.
7	Horn..........	8	Feet.
8	Trumpet........	8	——
9	Hautbois.......	8	——
10	Tuba Mirabilis...	8	——
11	Clarion........	4	——

SOLO ORGAN.

Derived from Choir Organ

C. C. to F. Manual 4.

1	Diapason Open..	8	Feet.
2	Bourdon Closed.	8	——
3	Hohl Flute....	8	——
4	Closed Flute....	4	——
5	Harmonicon....	4	——
6	Cornopean.....	8	——
7	Krumhorn.....	8	——

SOLO ORGAN.

Derived from Swell Organ.

8	Diapason Open..	8	Feet.
9	Bourdon Closed.	8	——
10	Octave.......	4	——
11	Super Octave...	2	——
12	Flageolet.....	2	——
13	Horn........	8	——
14	Trumpet......	8	——
15	Hautbois......	8	——
16	Clarion.......	4	——
17	Carillon.......		

PEDAL ORGAN.

C. C. to F.

1	Principal. (In front of the Organ.).........	32	Feet.
2	Principal..........................	32	——
3	Principal..........................	16	——
4	Principal..........................	16	——
5	Principal..........................	16	——
6	Bourdon Closed.....................	16	——
7	Octave............................	8	——
8	Octave Quint.......................	6	——
9	Super Octave.......................	4	——
10	Sesquialtra.........	5	Ranks.
11	Mixture...........	3	Ranks.
12	Trombone..........................	32	——
13	Posaune...........................	16	——
14	Trumpet...........................	8	——
15	Clarion...........................	4	——

SUMMARY.

5	Composition Pedals.
5	Bellows
74	Stops.
4000	Pipes.

COUPLERS.

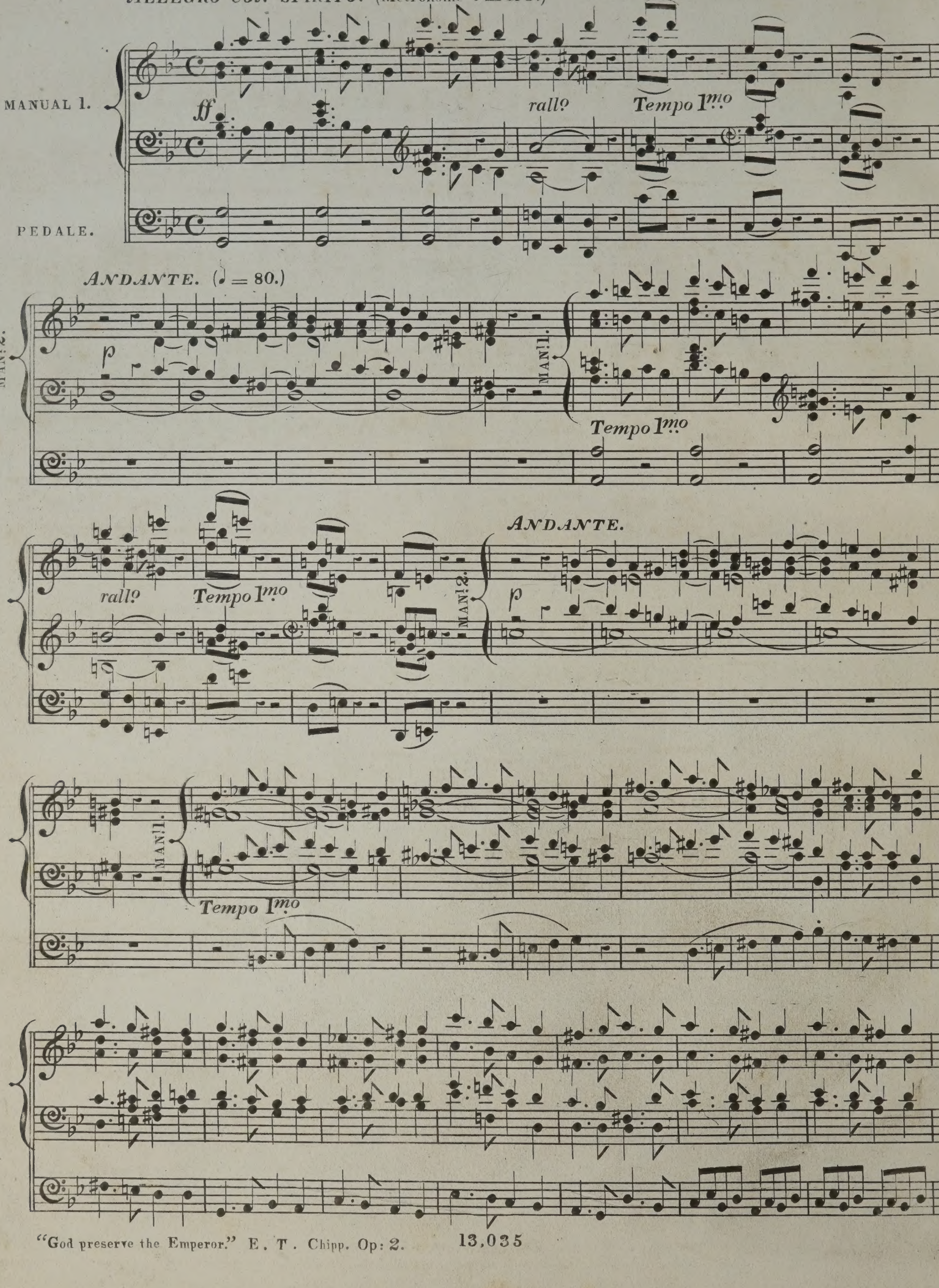
1 Swell to Grand Organ.
2 Choir to Grand Organ.
3 Pedal to Swell Organ.
4 Pedal to Grand Organ.

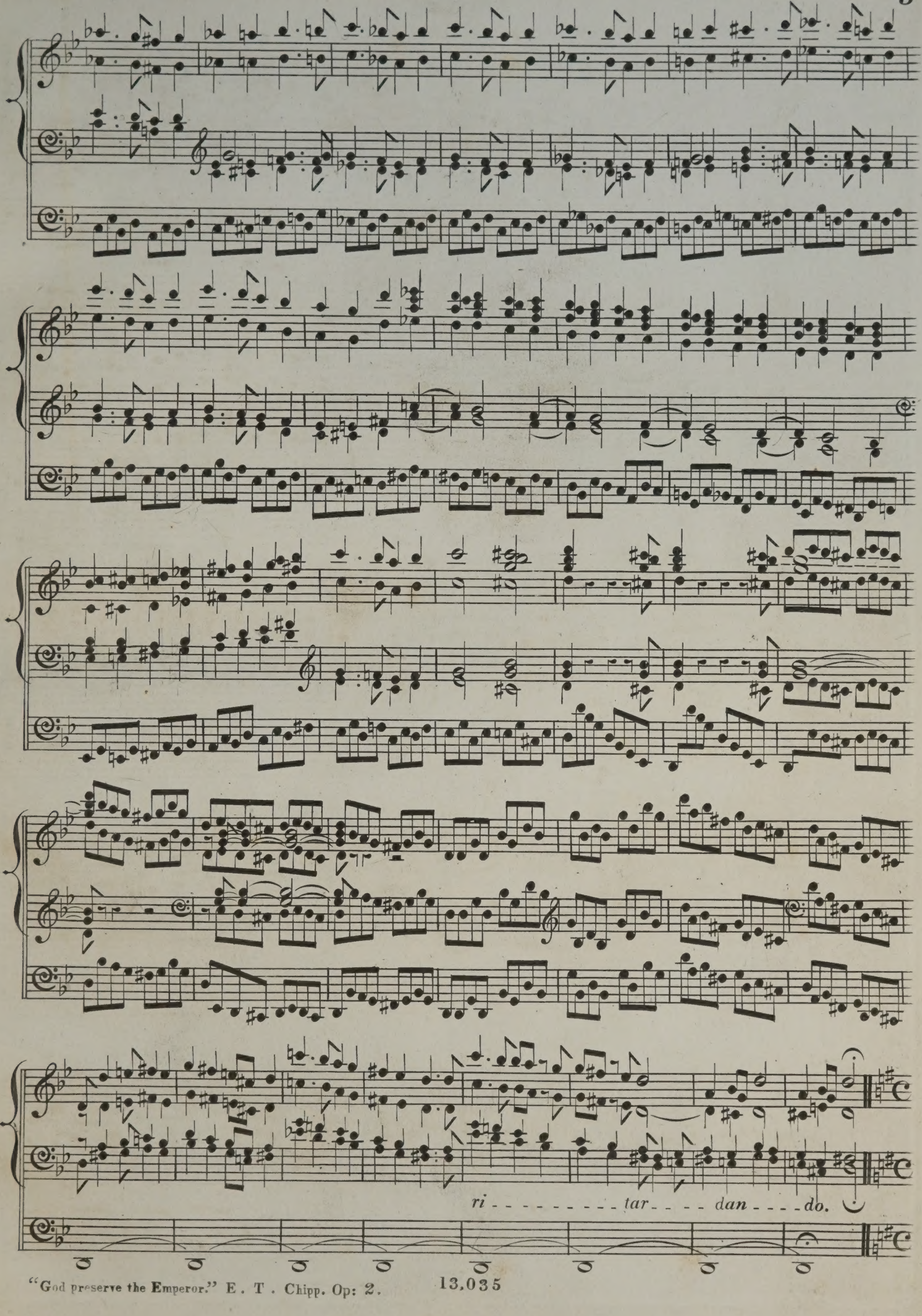
INTRODUCTION.

MANUAL 1. _ GRAND ORGAN.
MANUAL 2. _ SWELL ORGAN.

ALLEGRO CON SPIRITO. (Metronome ♩= 153.)

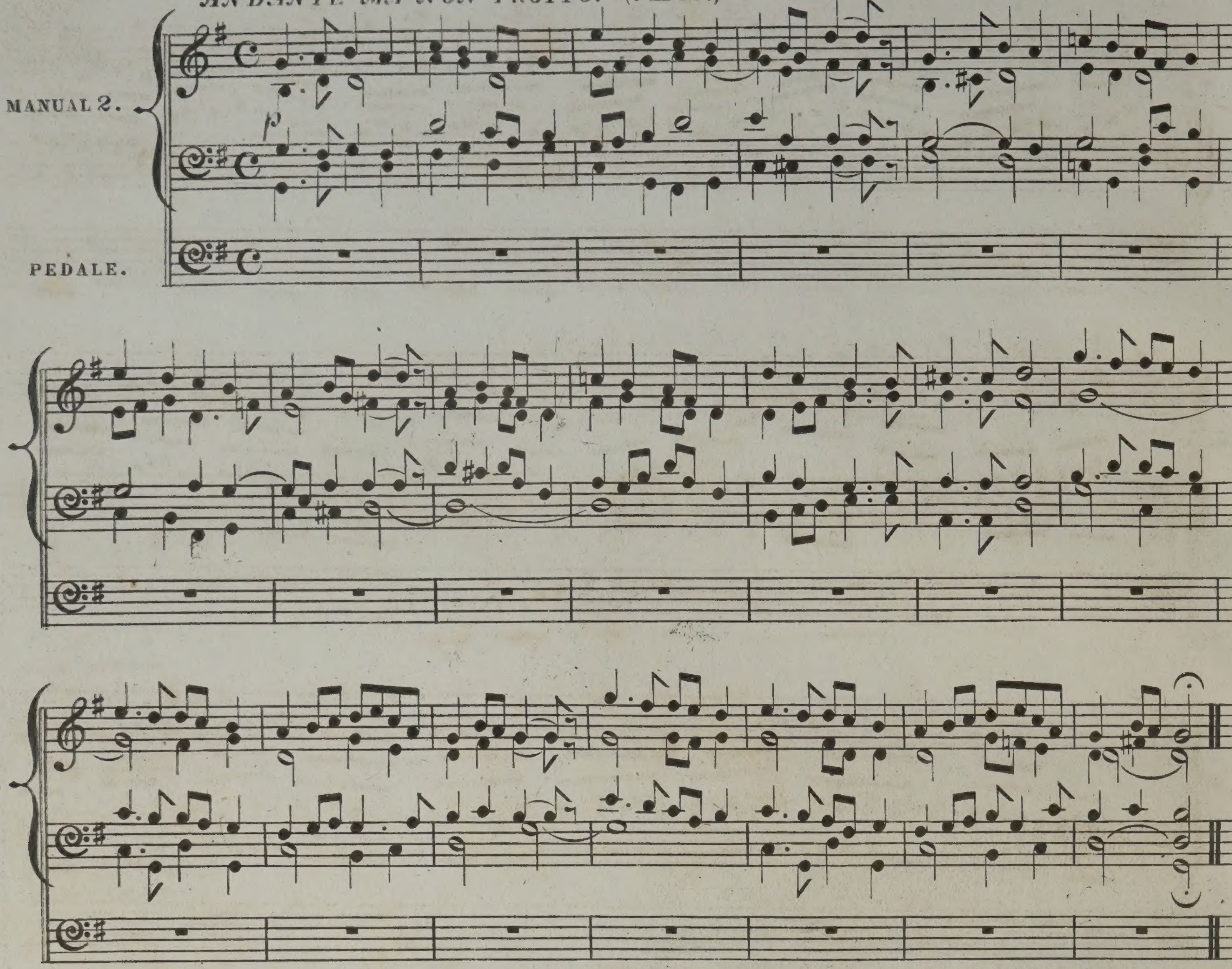
EDMUND. THOMAS. CHIPP.. Op: 2.


MANUAL 1.
PEDALE.
ff
rall.
Tempo 1mo
ANDANTE. (♩= 80.)
MAN!2.
p
MAN!1.
Tempo 1mo
rall.
Tempo 1mo
MAN!2.
ANDANTE.
p
MAN!1.
Tempo 1mo


ri - - - - - - - - - - - tar - - - - dan - - - - do.

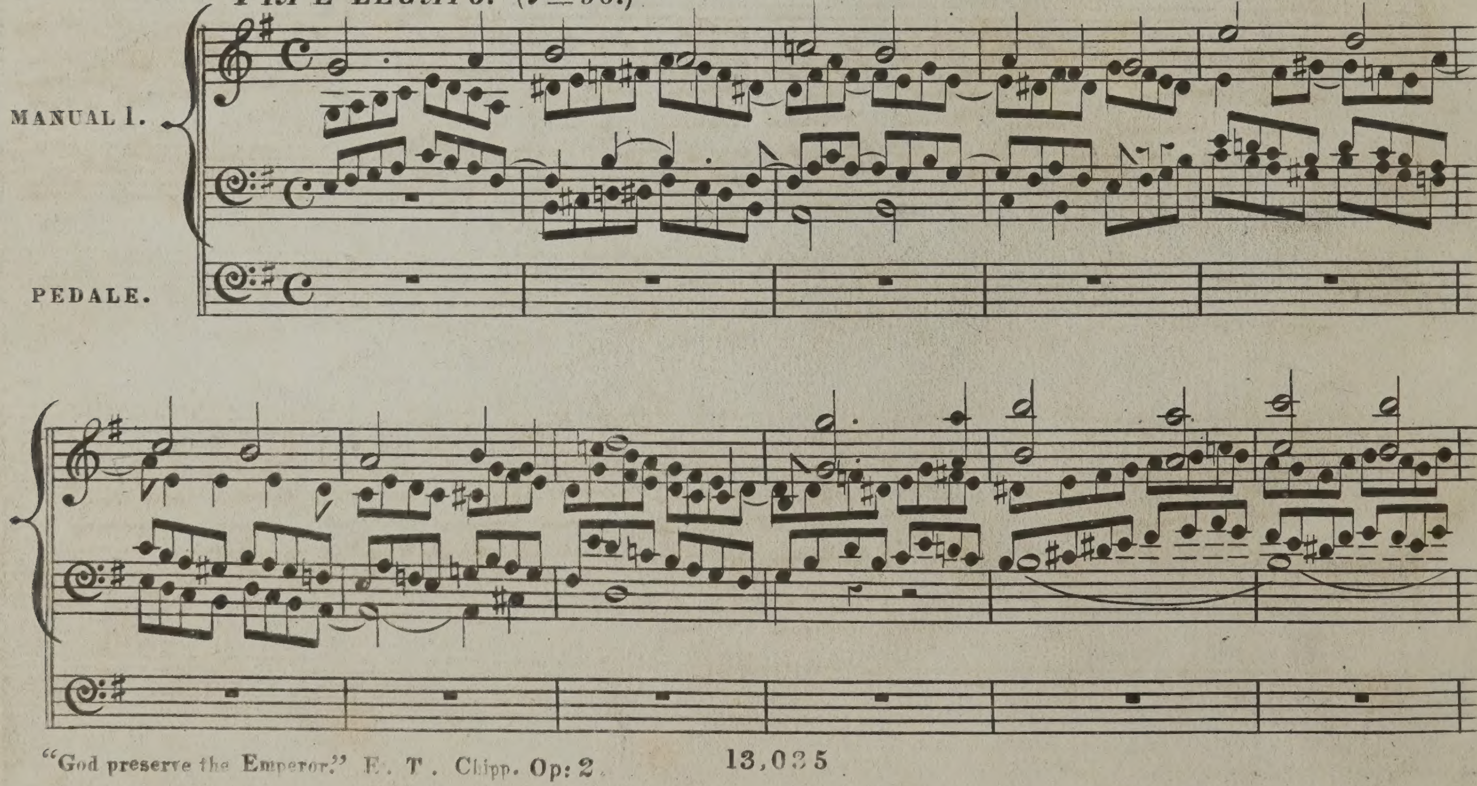
THEMA.

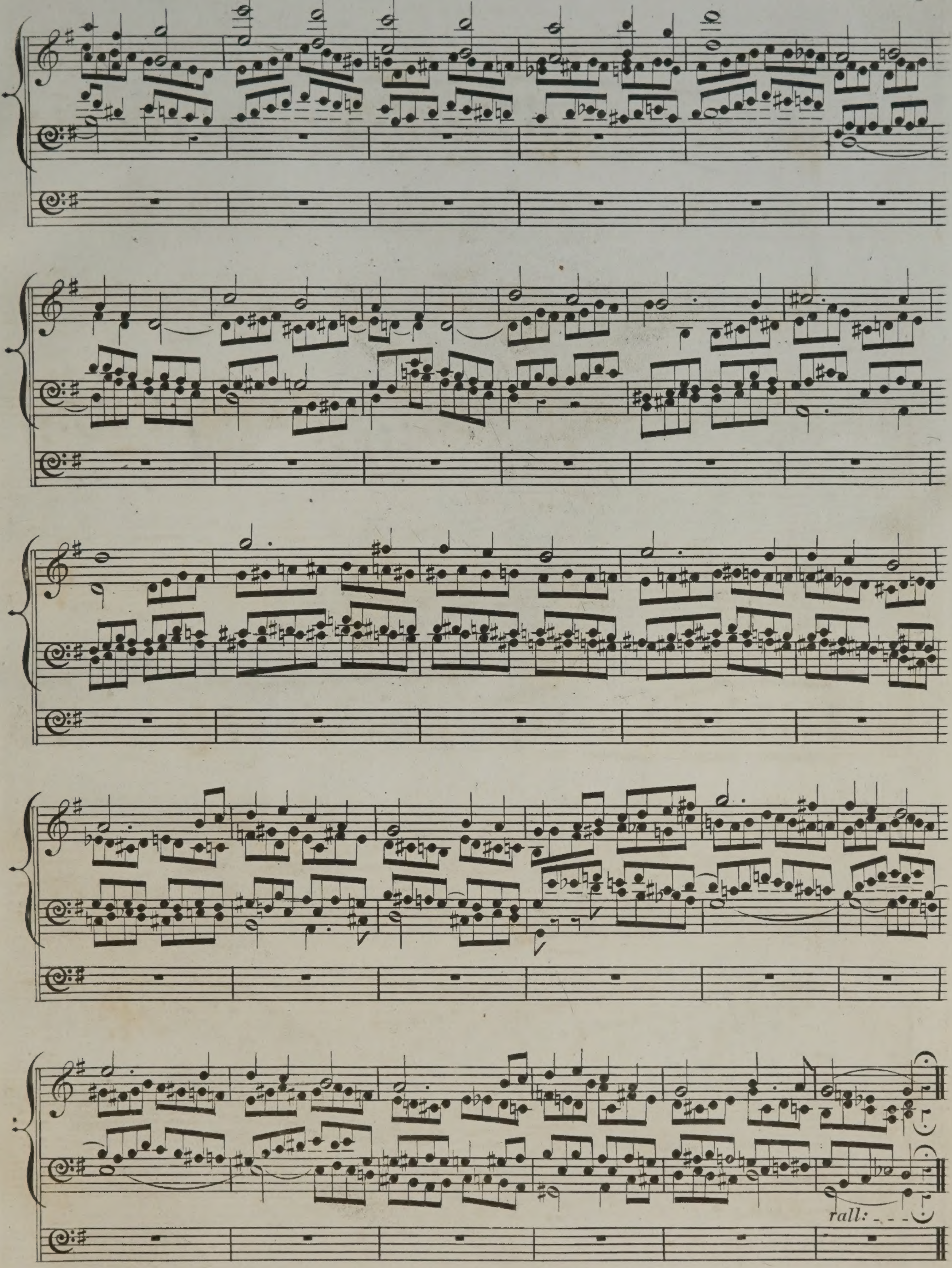
ANDANTE MA NON TROPPO. (♩=80.)


MANUAL 2.
p
PEDALE.

VARn 1.

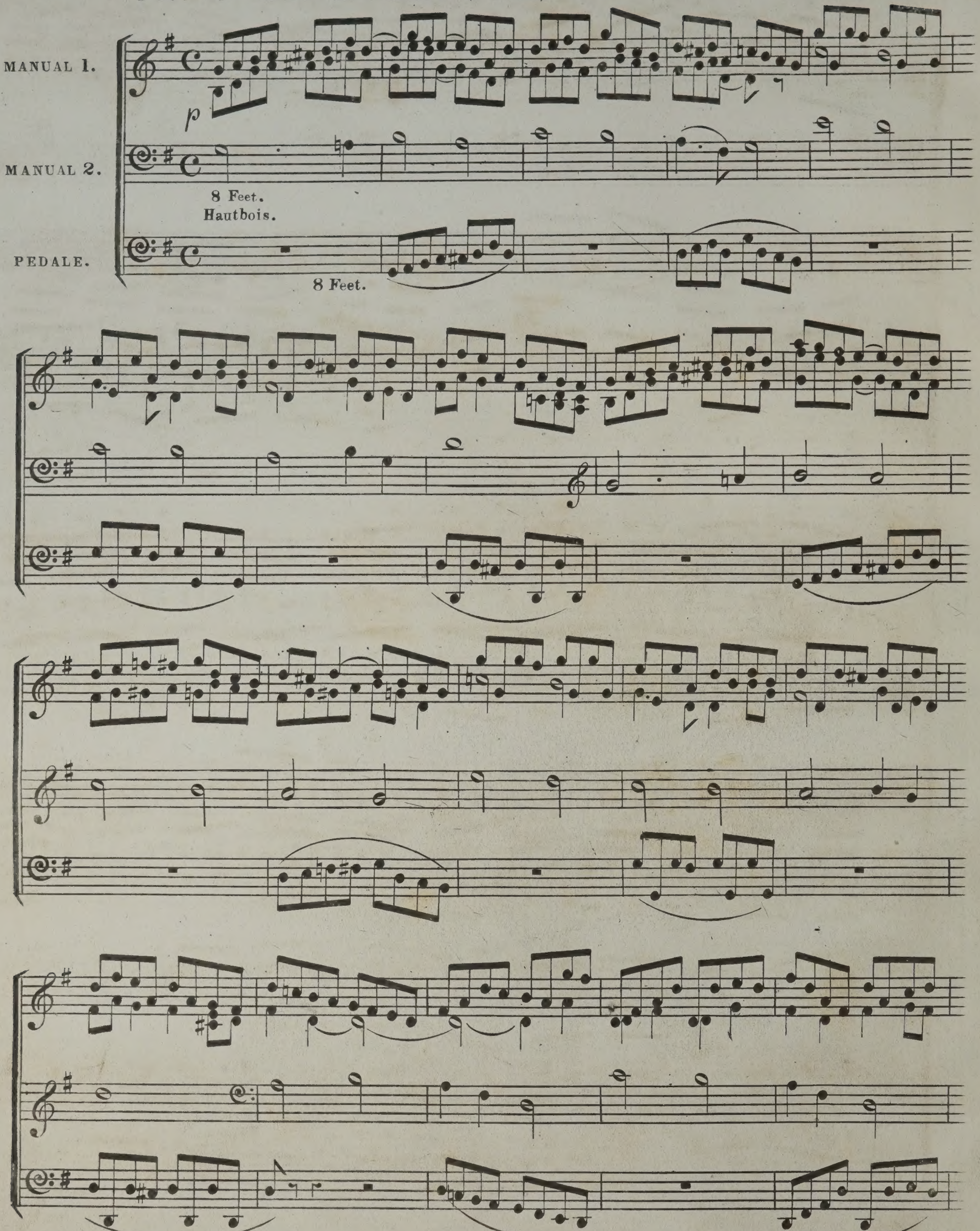
PIA E LEGATO. (♩=96.)

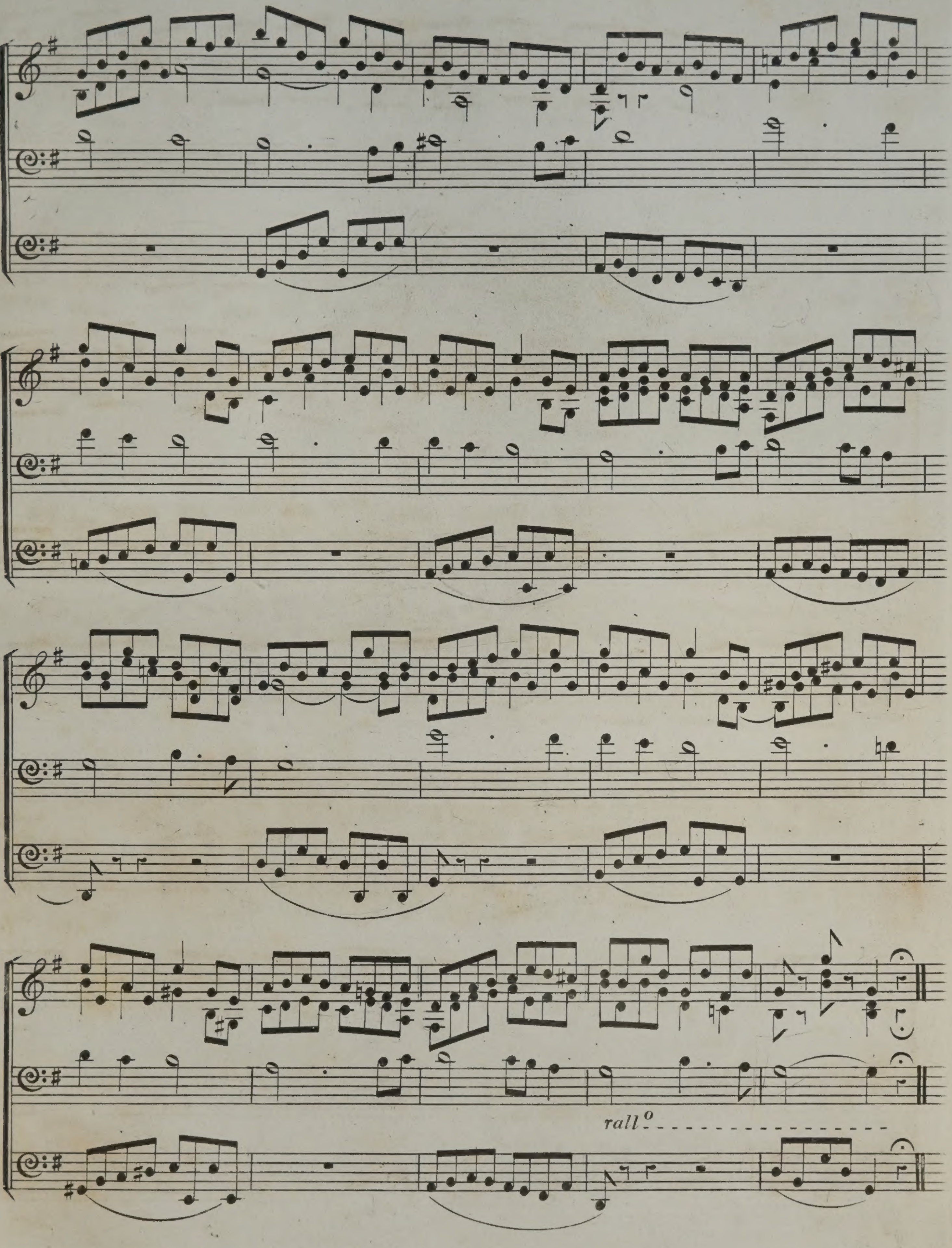

MANUAL 1.
PEDALE.


rall:

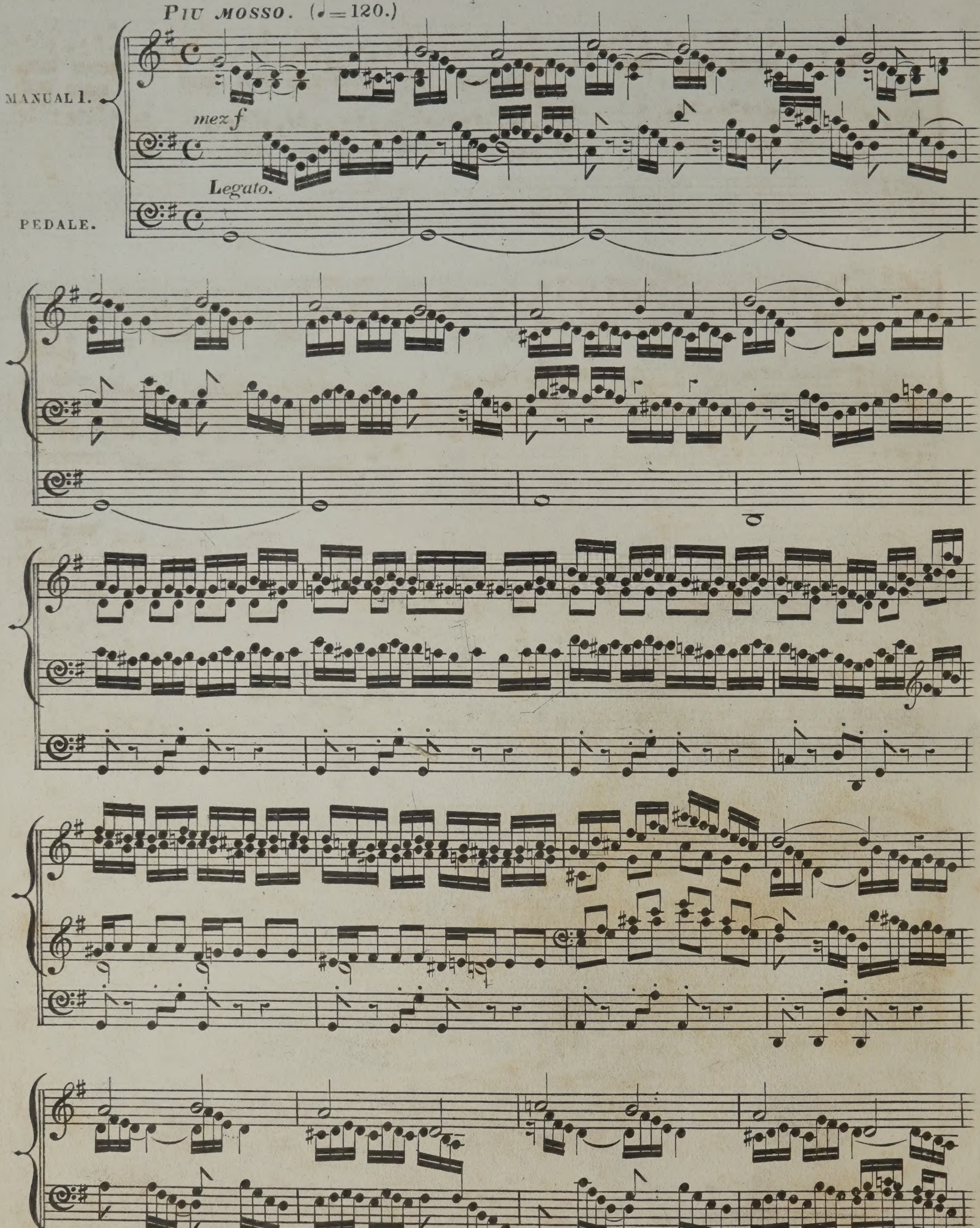
VARn. 2.

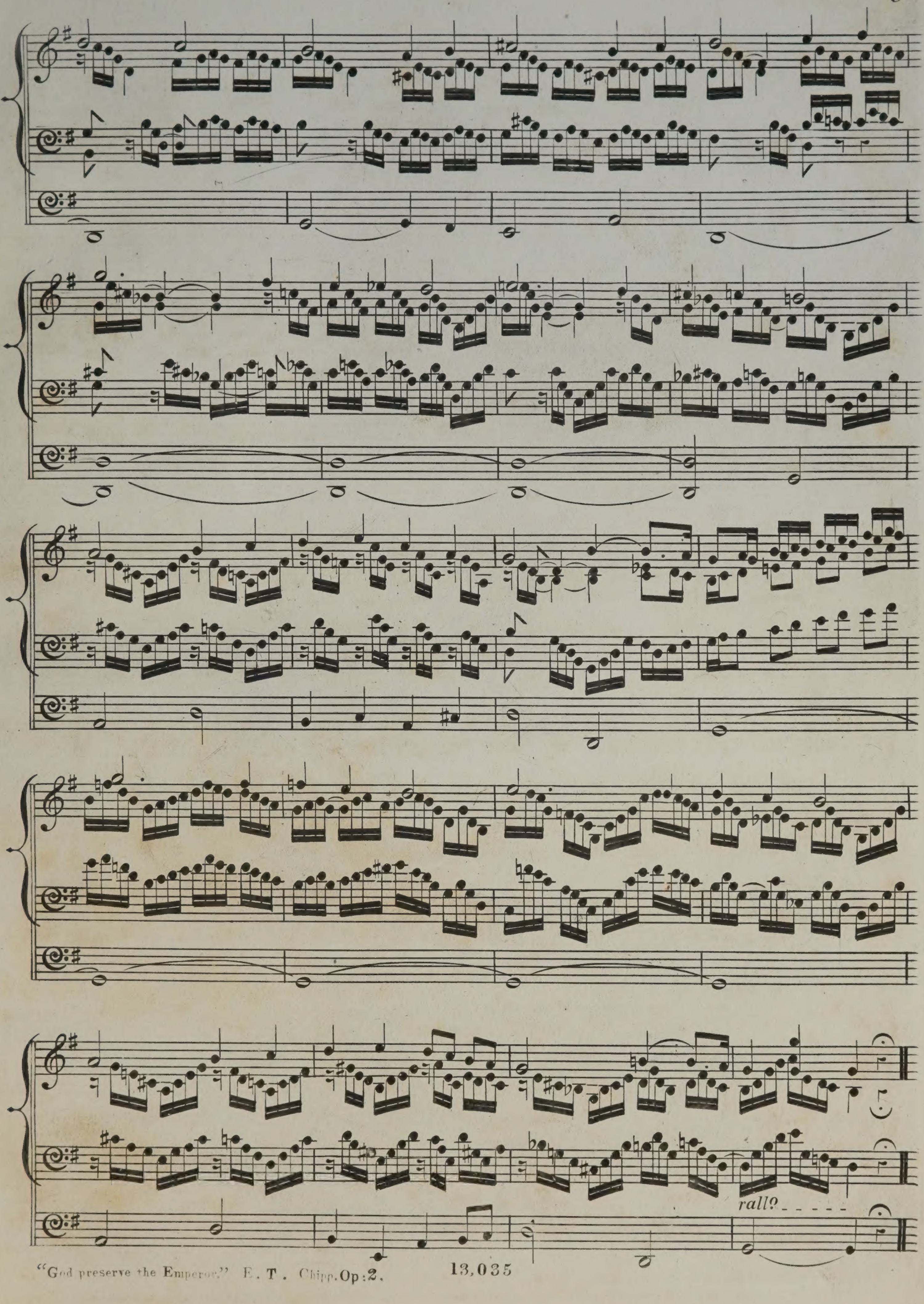
POCO PIU LENTO E LEGATO. (♩= 84.)


MANUAL 1.
MANUAL 2.
PEDALE.
p
8 Feet.
Hautbois.
8 Feet.

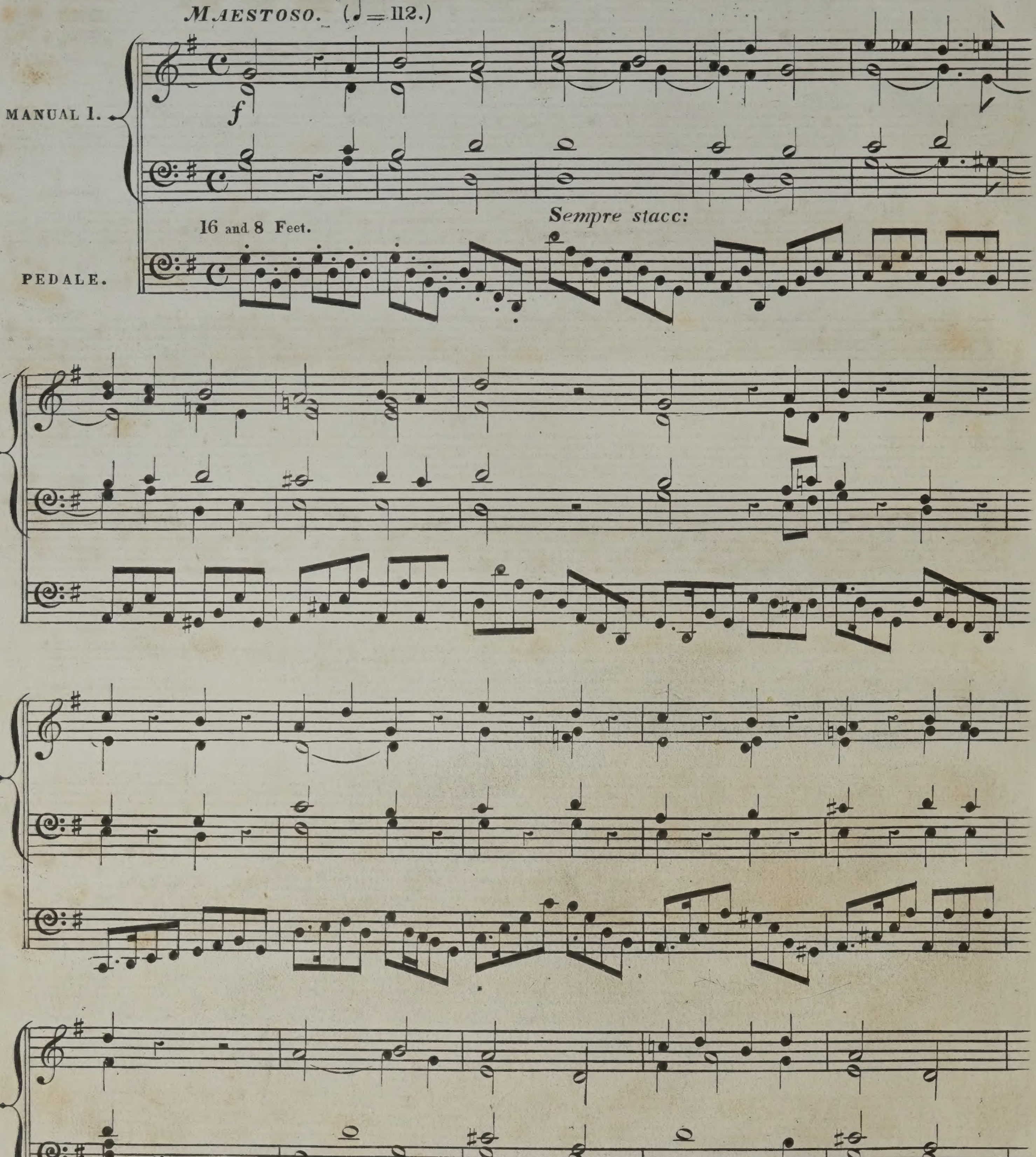

rallº

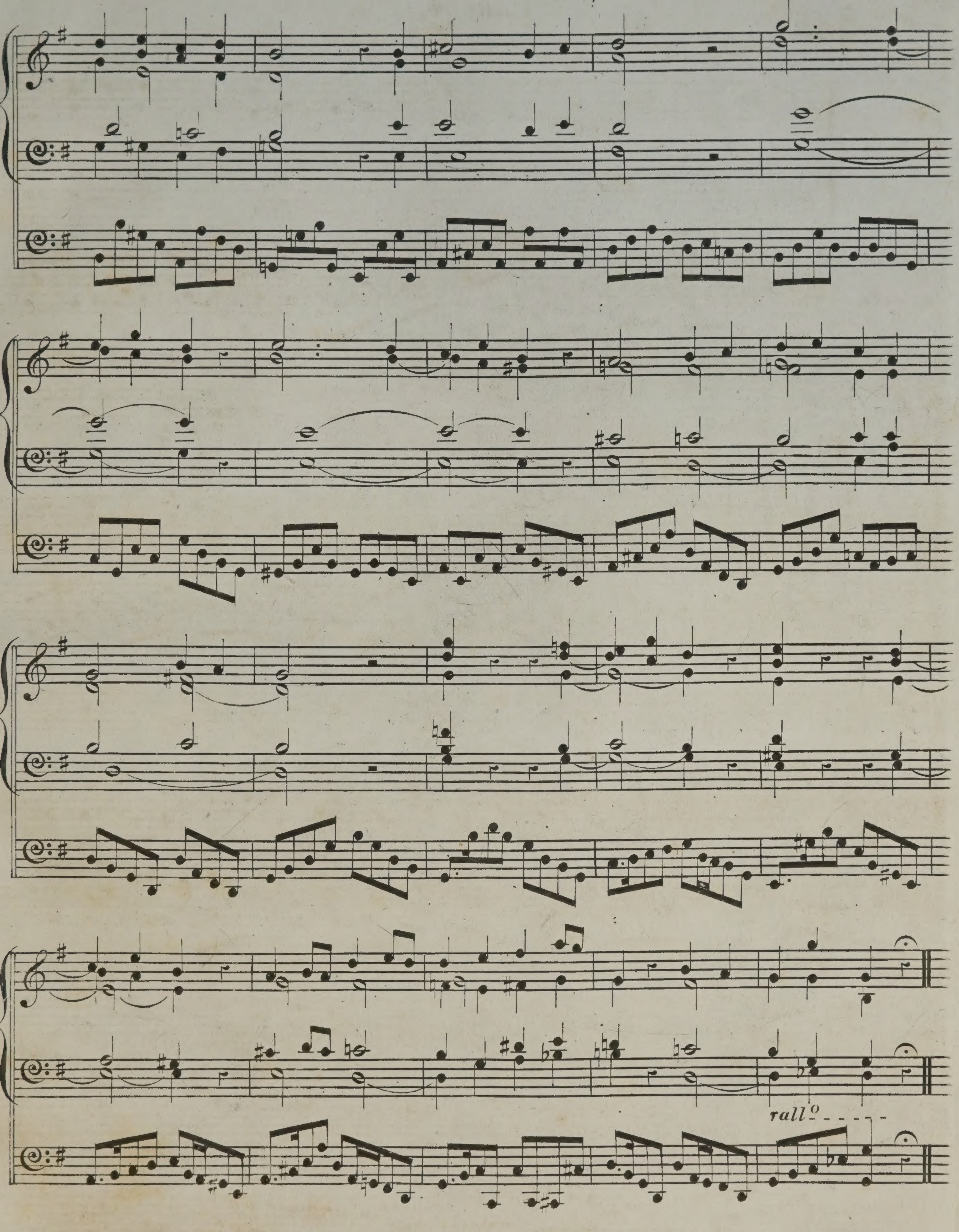
VARn 3.


PIU MOSSO. (♩=120.)
MANUAL I.
mez f
Legato.
PEDALE.

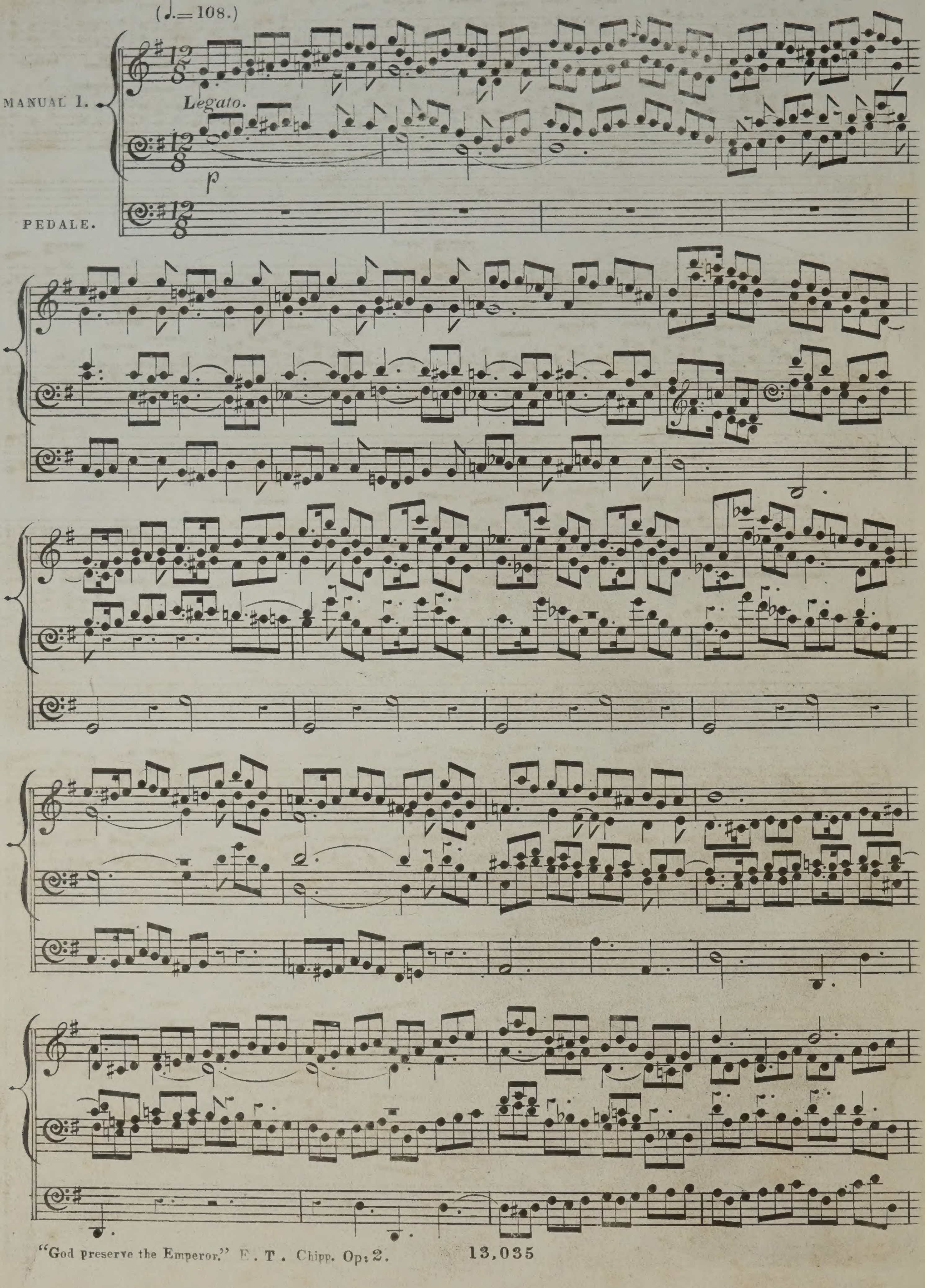

rall?

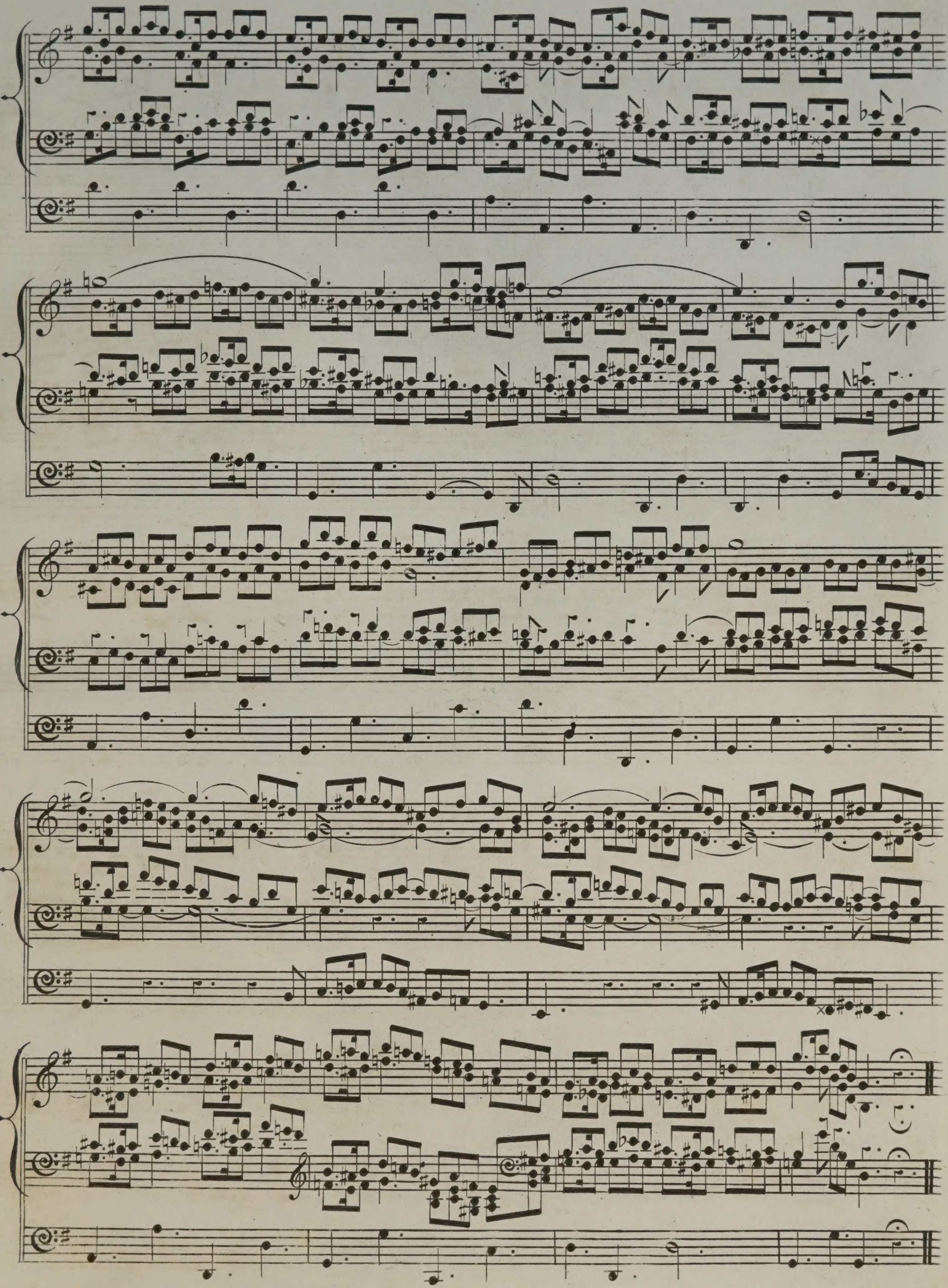
VARn. 4.


MAESTOSO. (♩= 112.)
MANUAL I.
f
16 and 8 Feet.
Sempre stacc:
PEDALE.


rallº

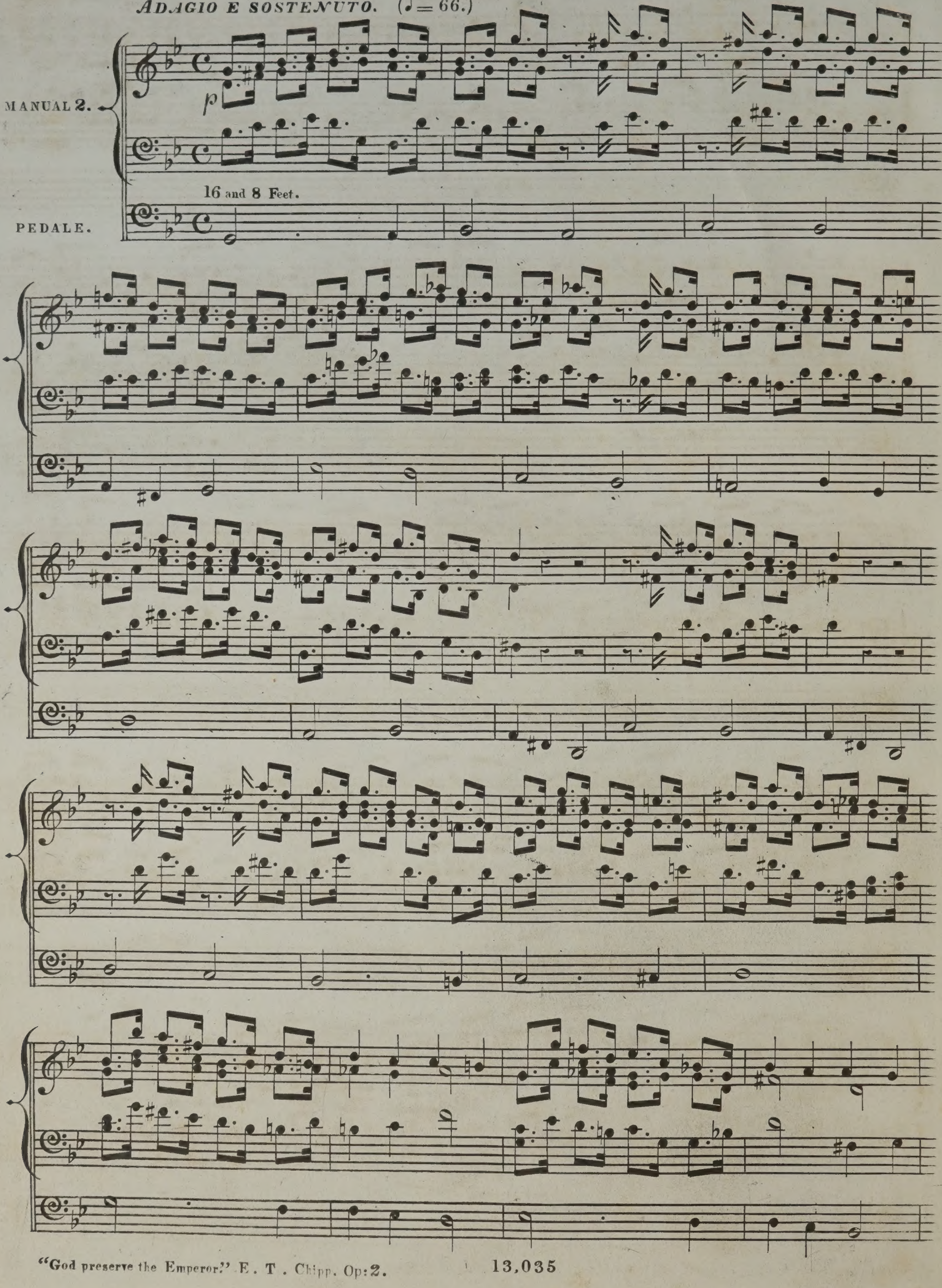
VAR^N 5.

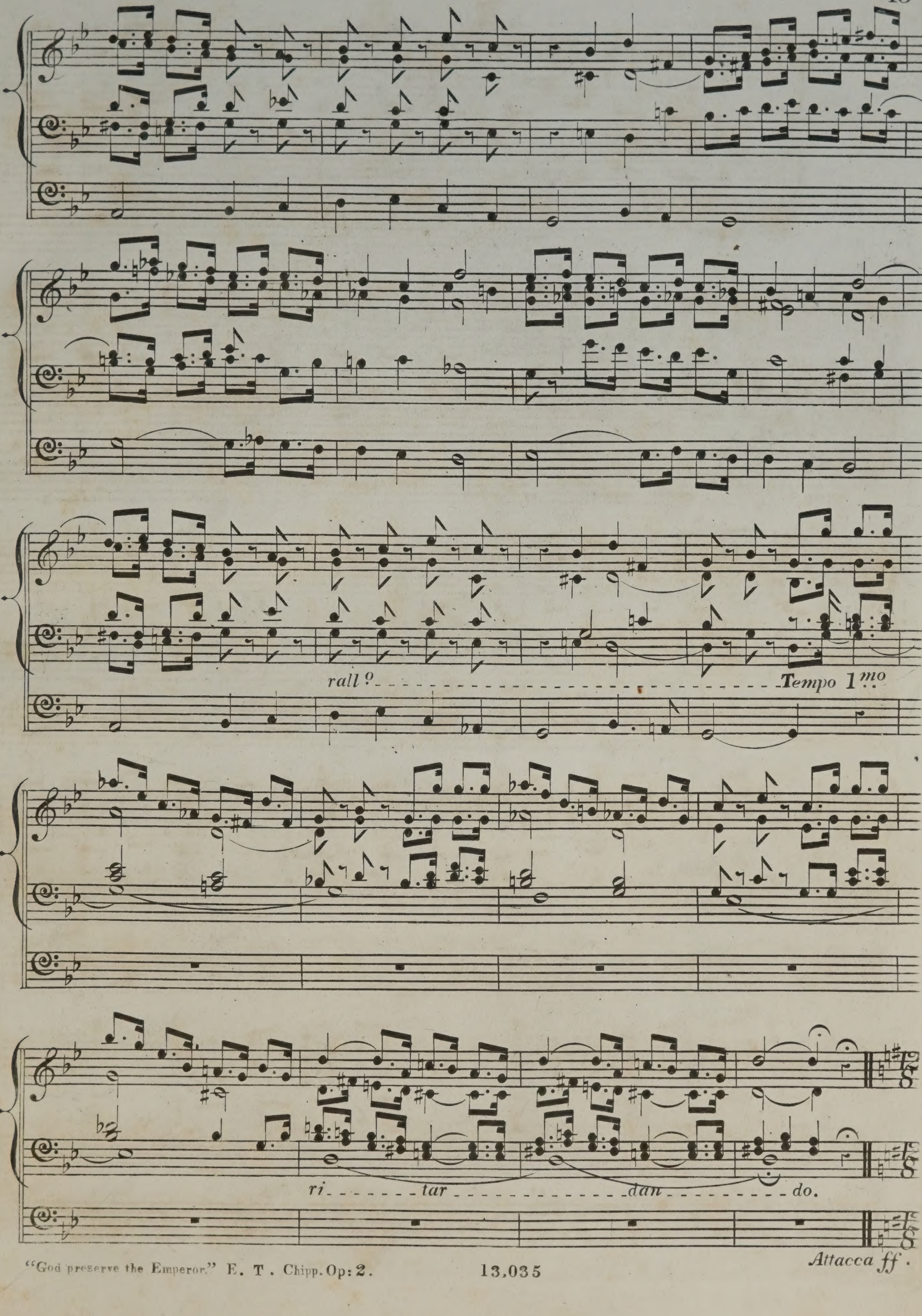

(♩.= 108.)
MANUAL 1.
Legato.
p
PEDALE.



VARn. 6.

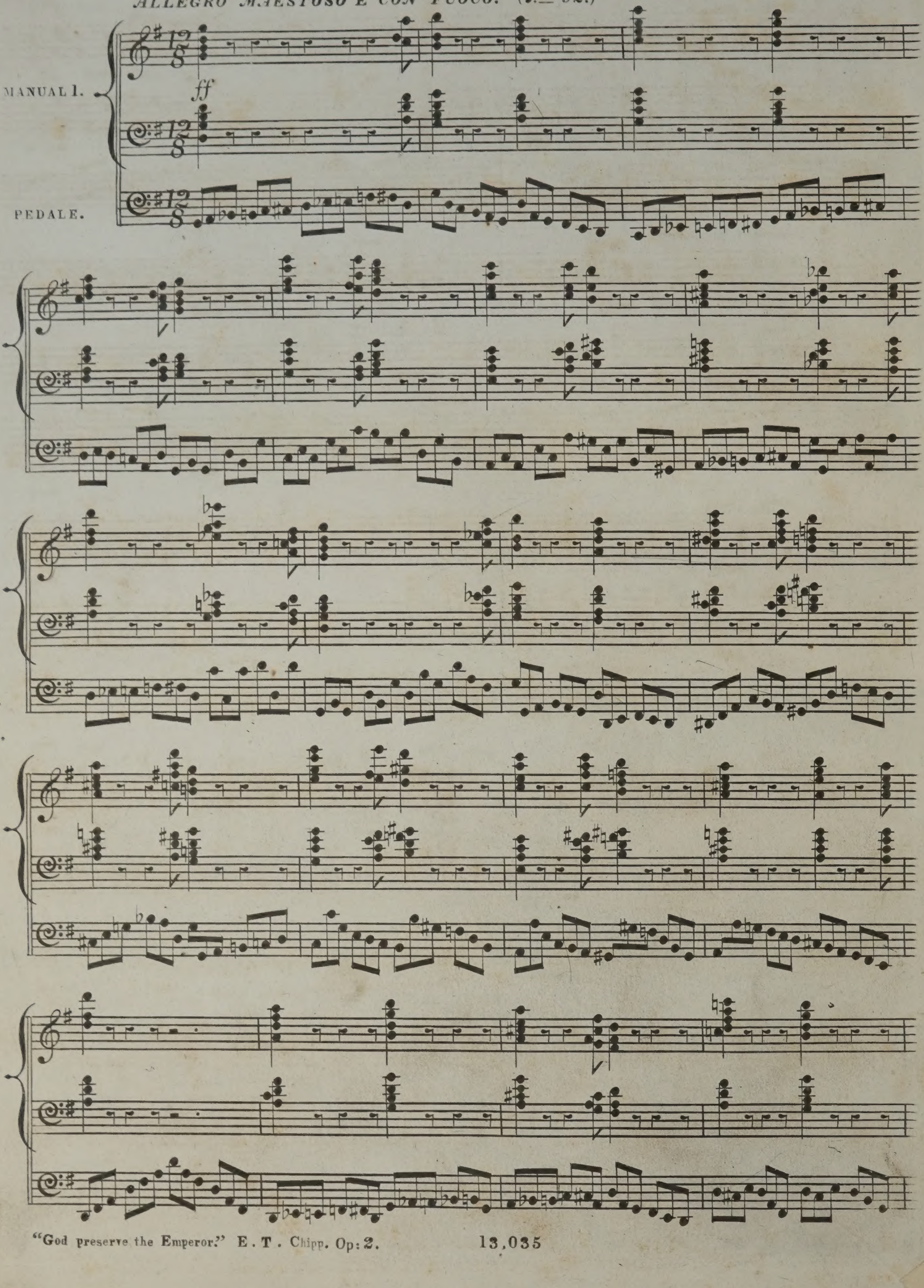
ADAGIO E SOSTENUTO. (♩= 66.)

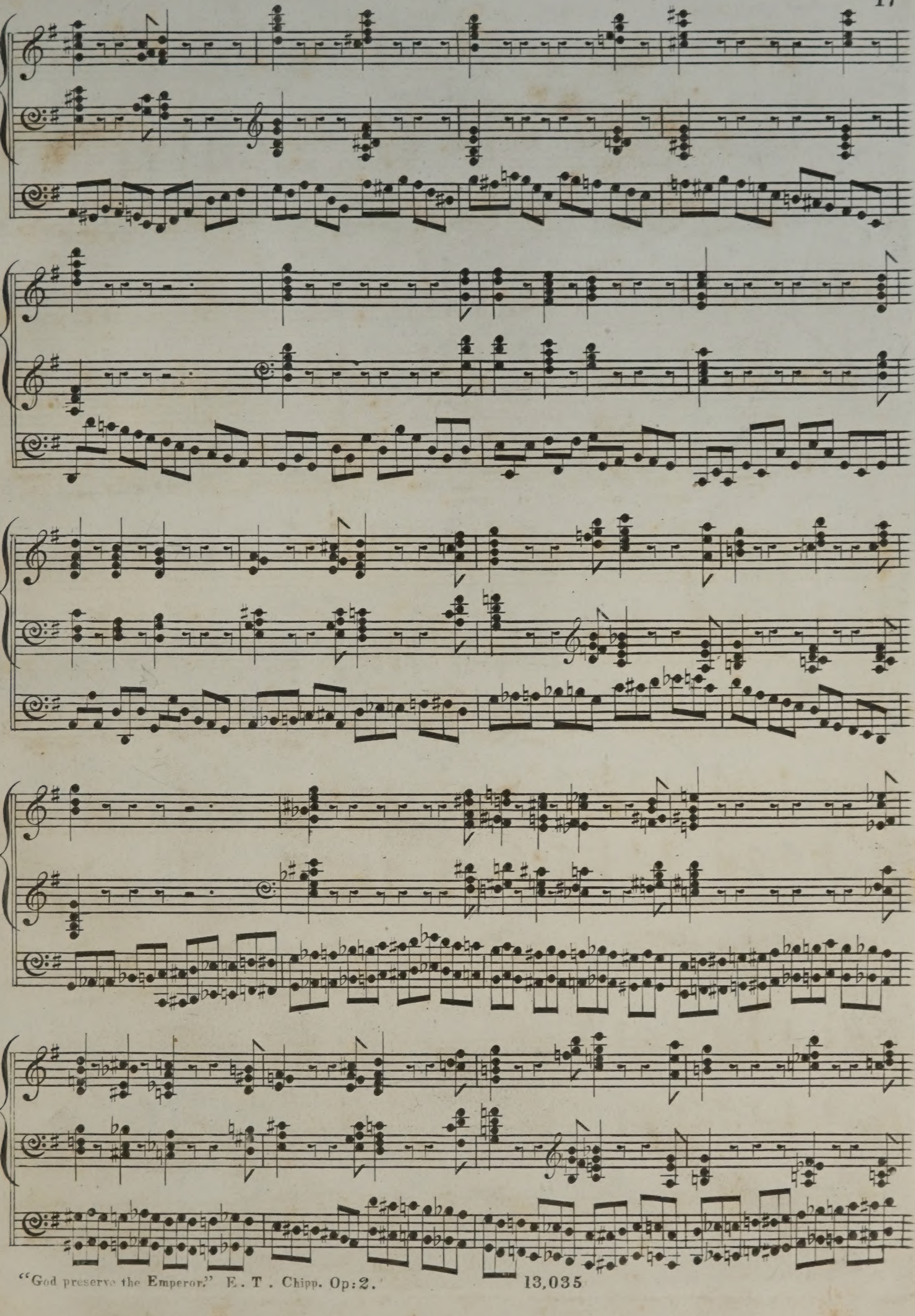

MANUAL 2.
p
16 and 8 Feet.
PEDALE.


rall°
Tempo 1mo
ri
tar
dan
do.
Attacca ff.

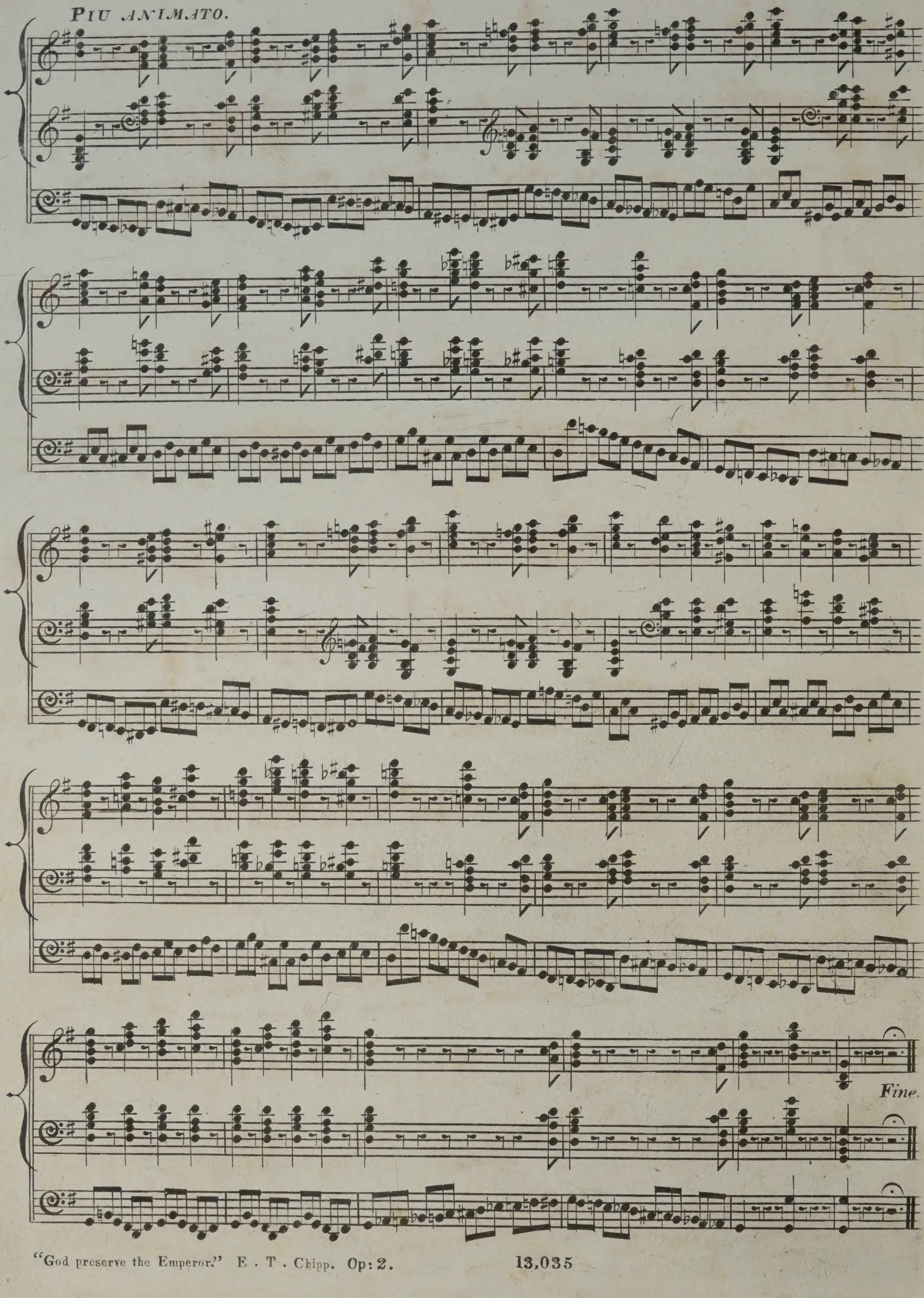
VAR^{n} 7.

ALLEGRO MAESTOSO E CON FUOCO. (♩. = 92.)


MANUAL 1.
ff
PEDALE.



PIU ANIMATO.

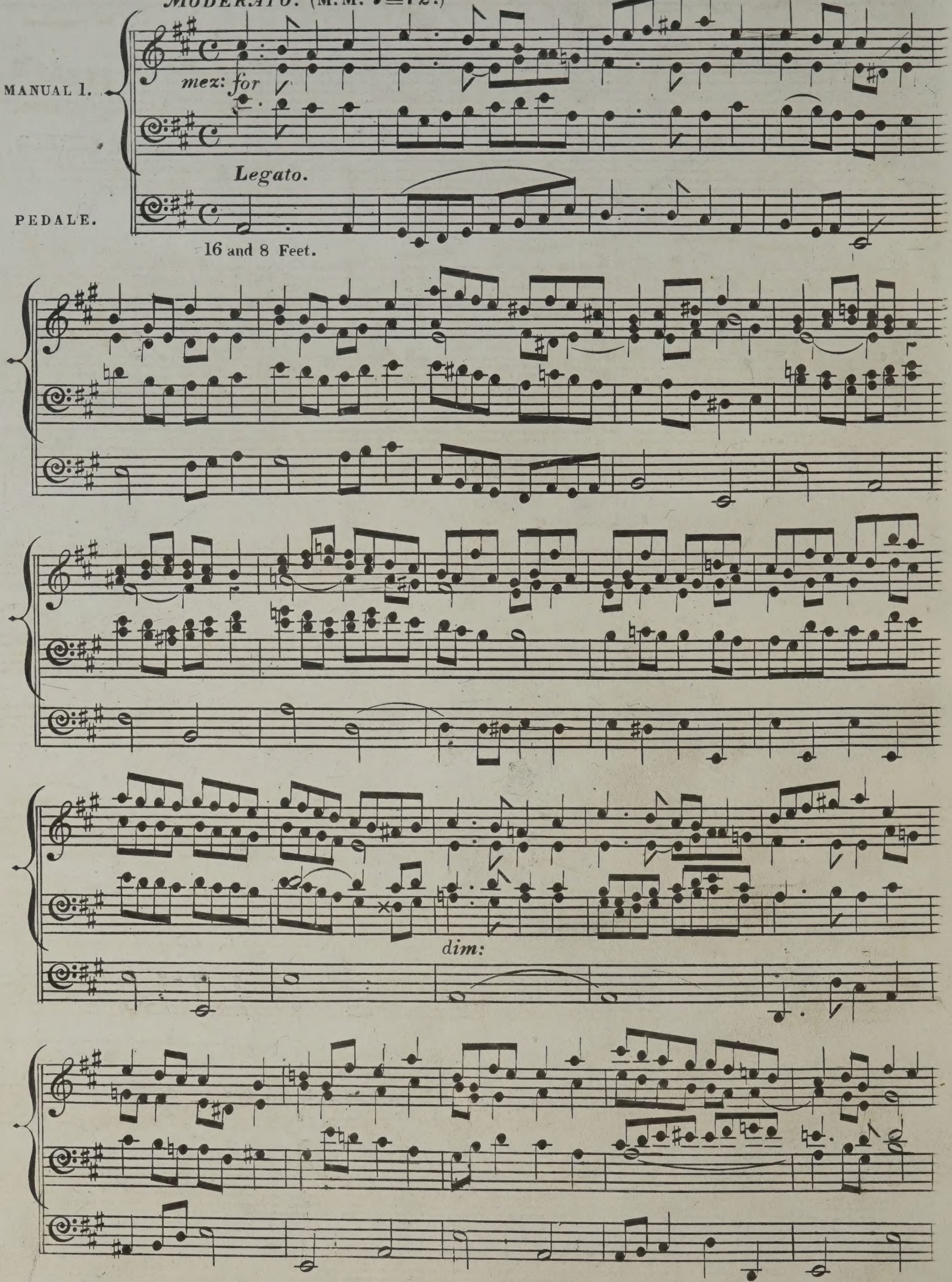


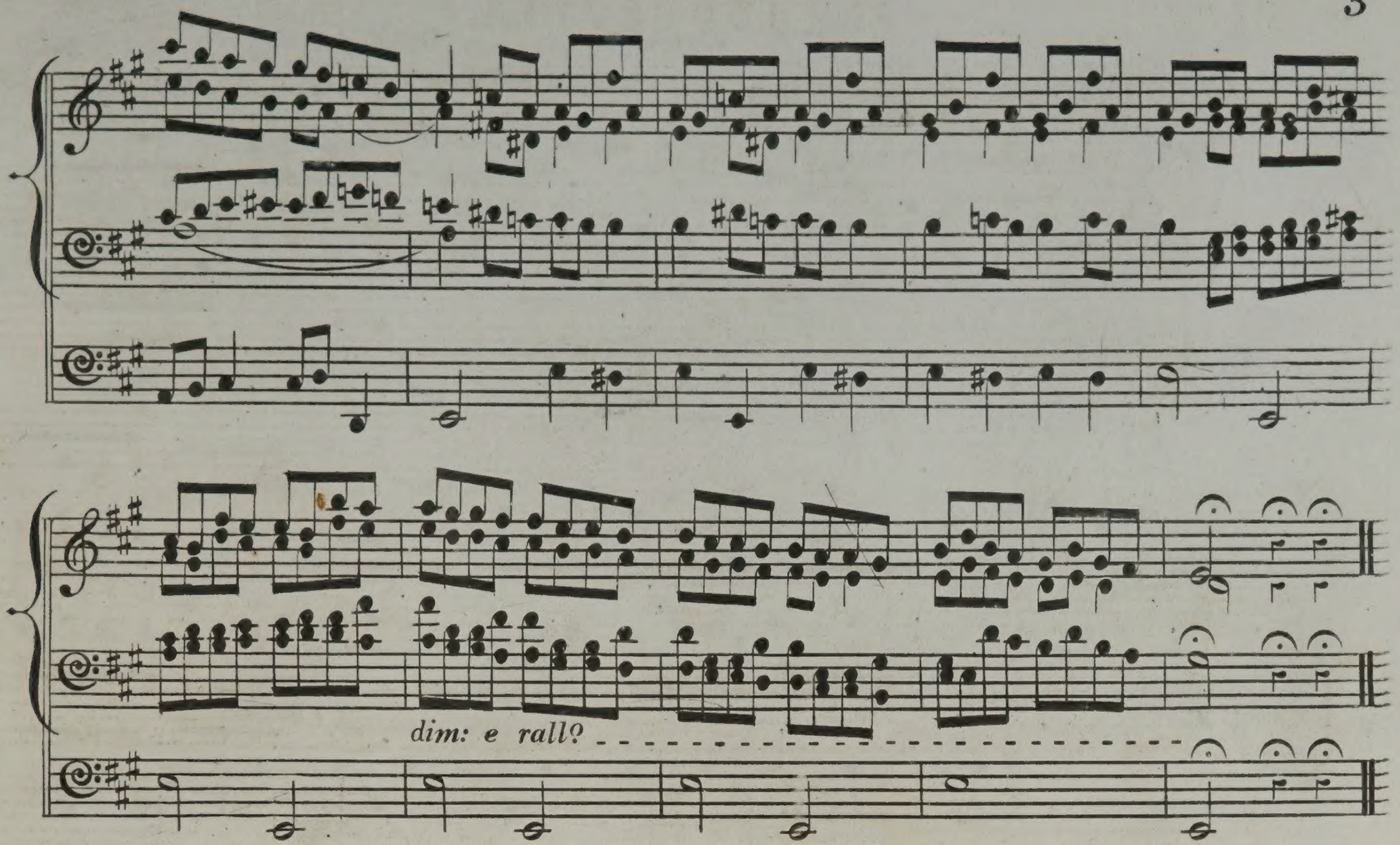
INTRODUCTION.

MANUAL 1. – GRAND ORGAN.
MANUAL 2. – SWELL ORGAN.

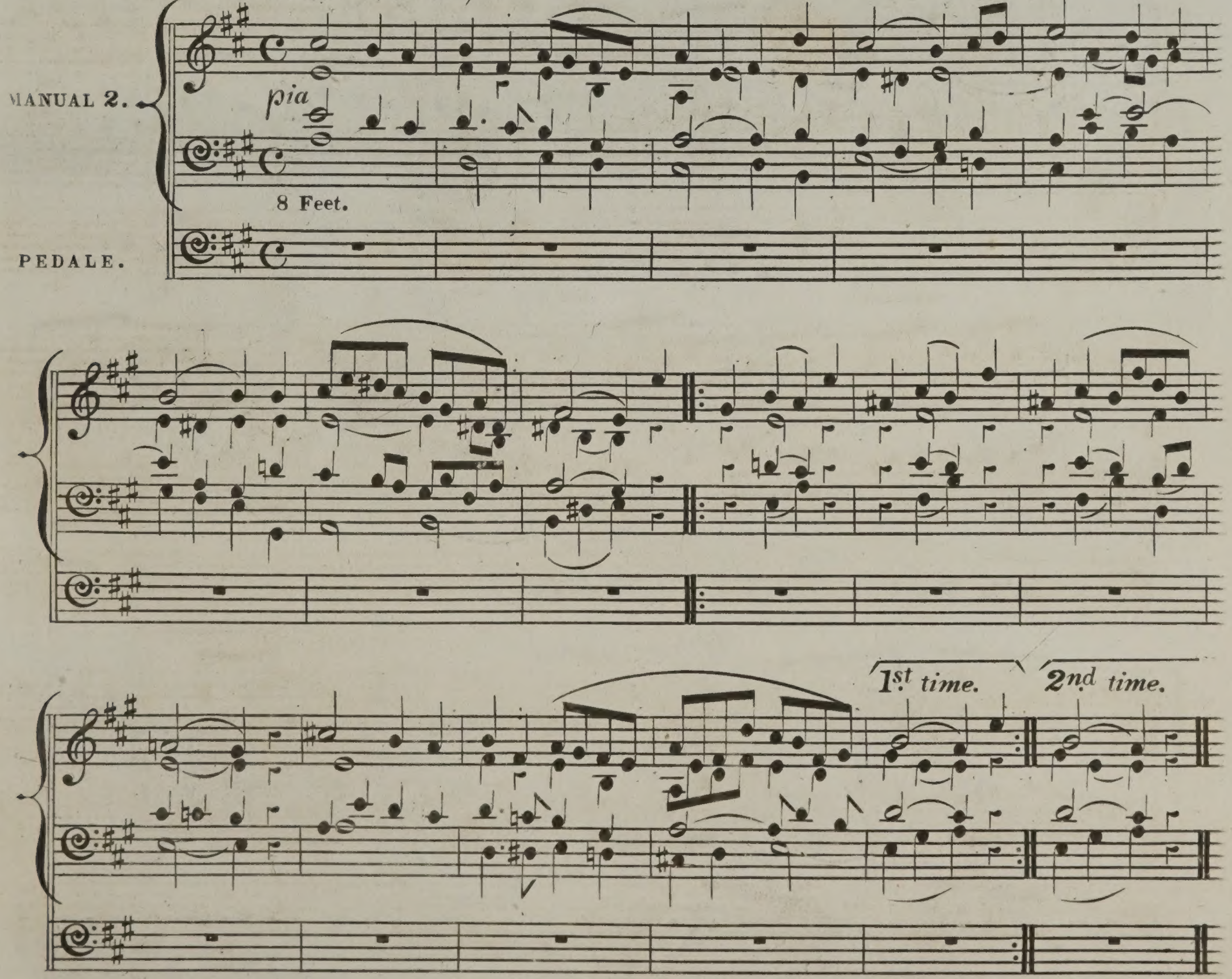
EDMUND. THOMAS. CHIPP. OP:3.

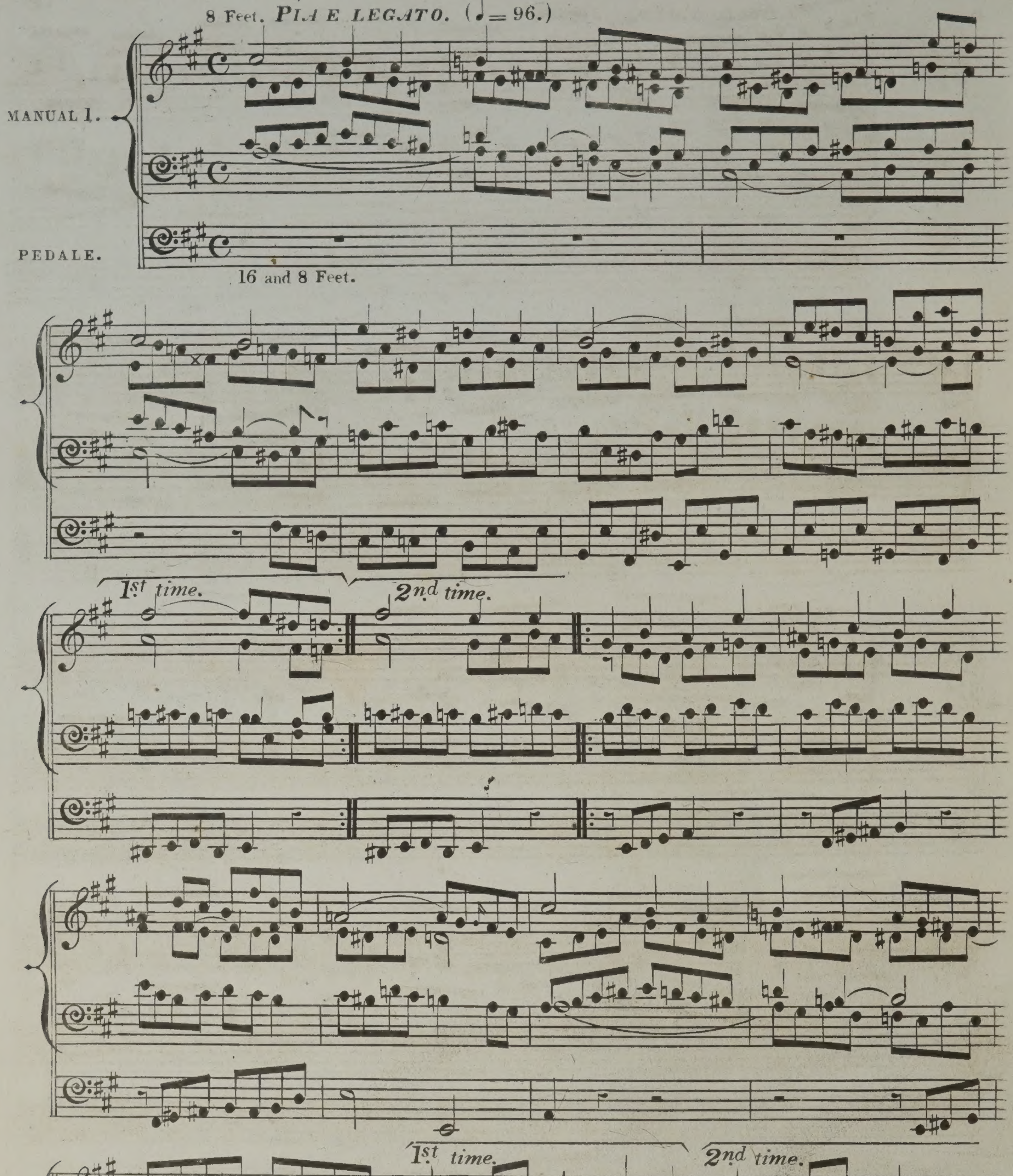
MODERATO. (M.M. ♩=72.)

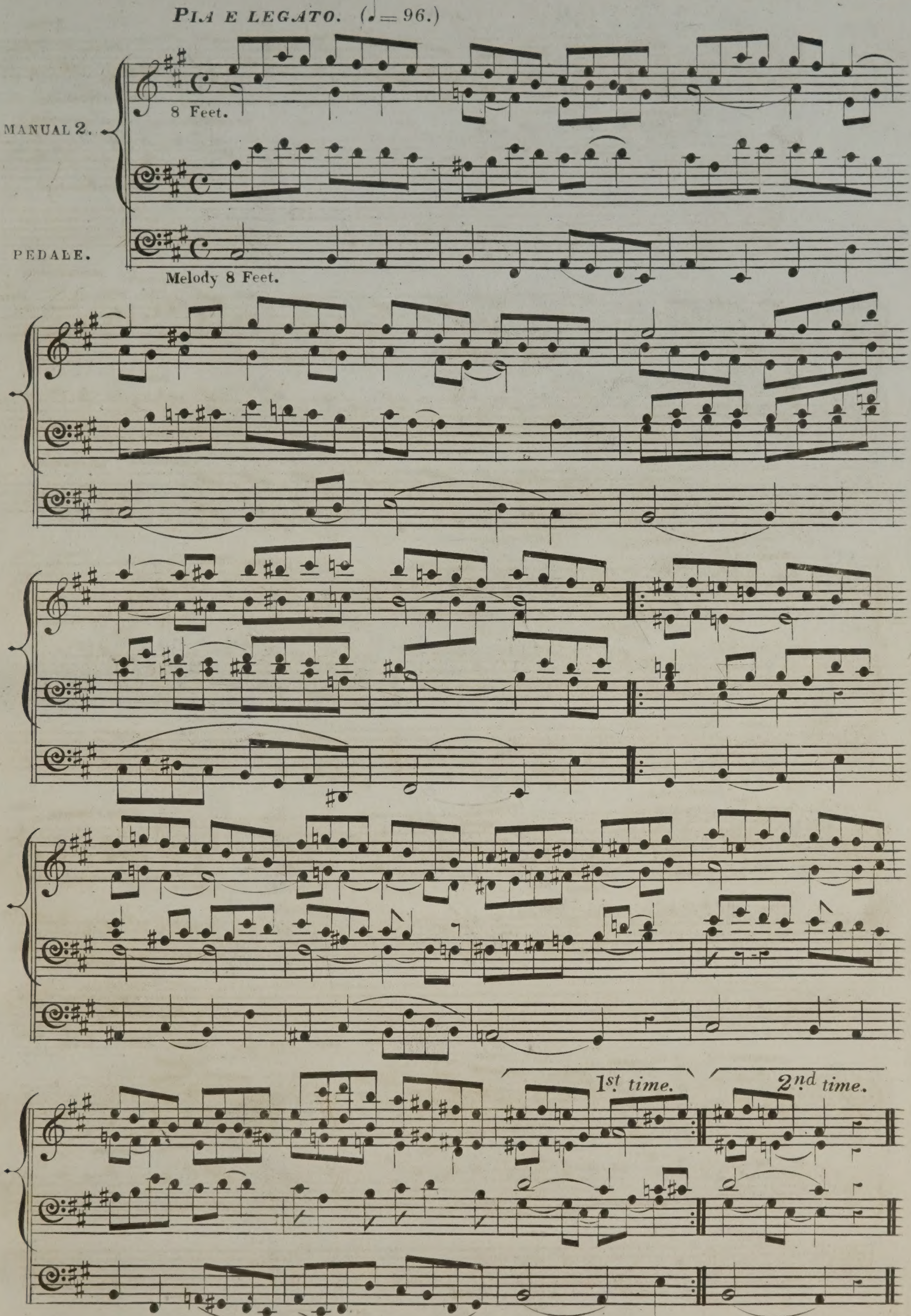

MANUAL 1.
mez: for
PEDALE.
Legato.
16 and 8 Feet.
dim:

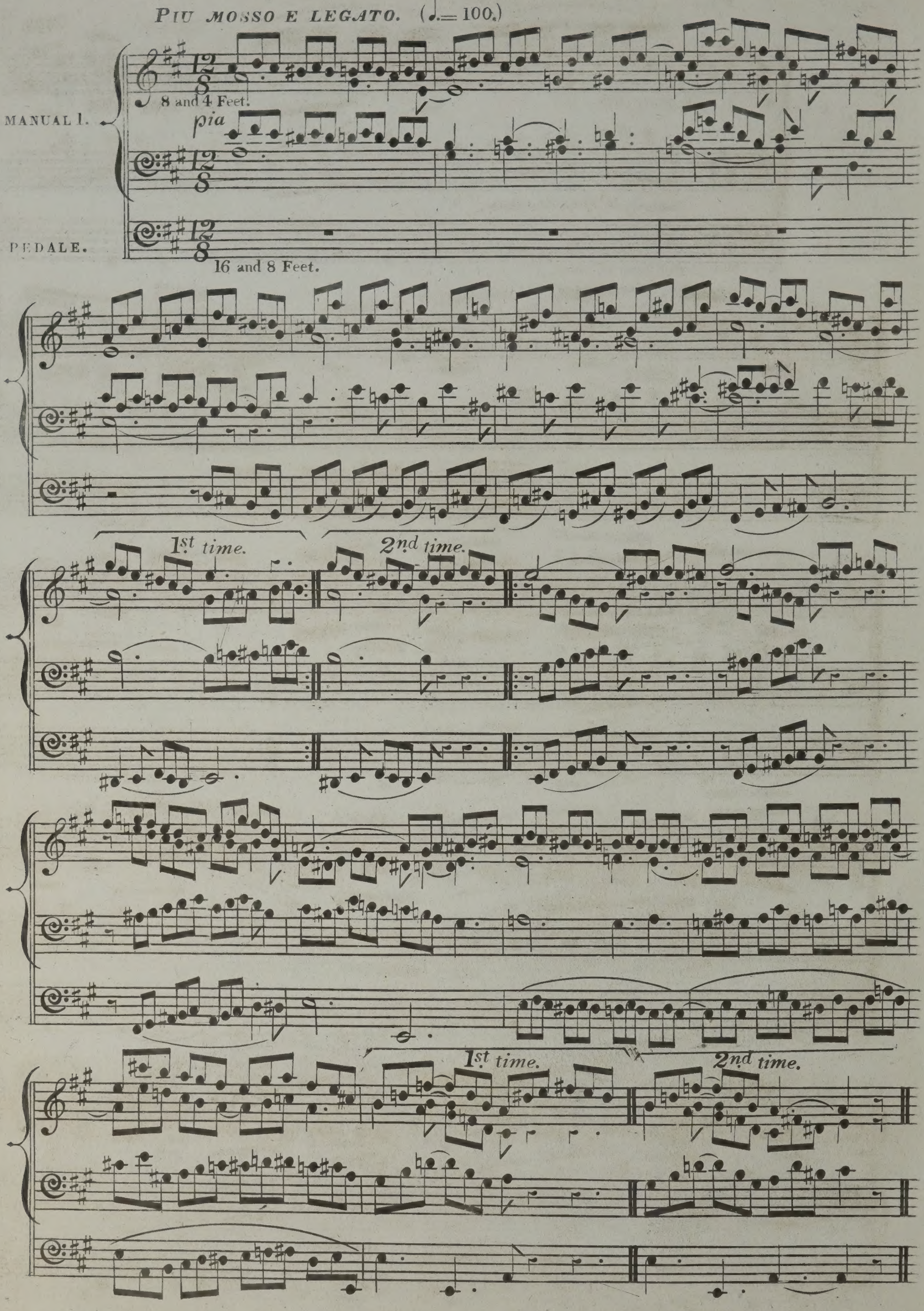


MELODY. (♩=80.)

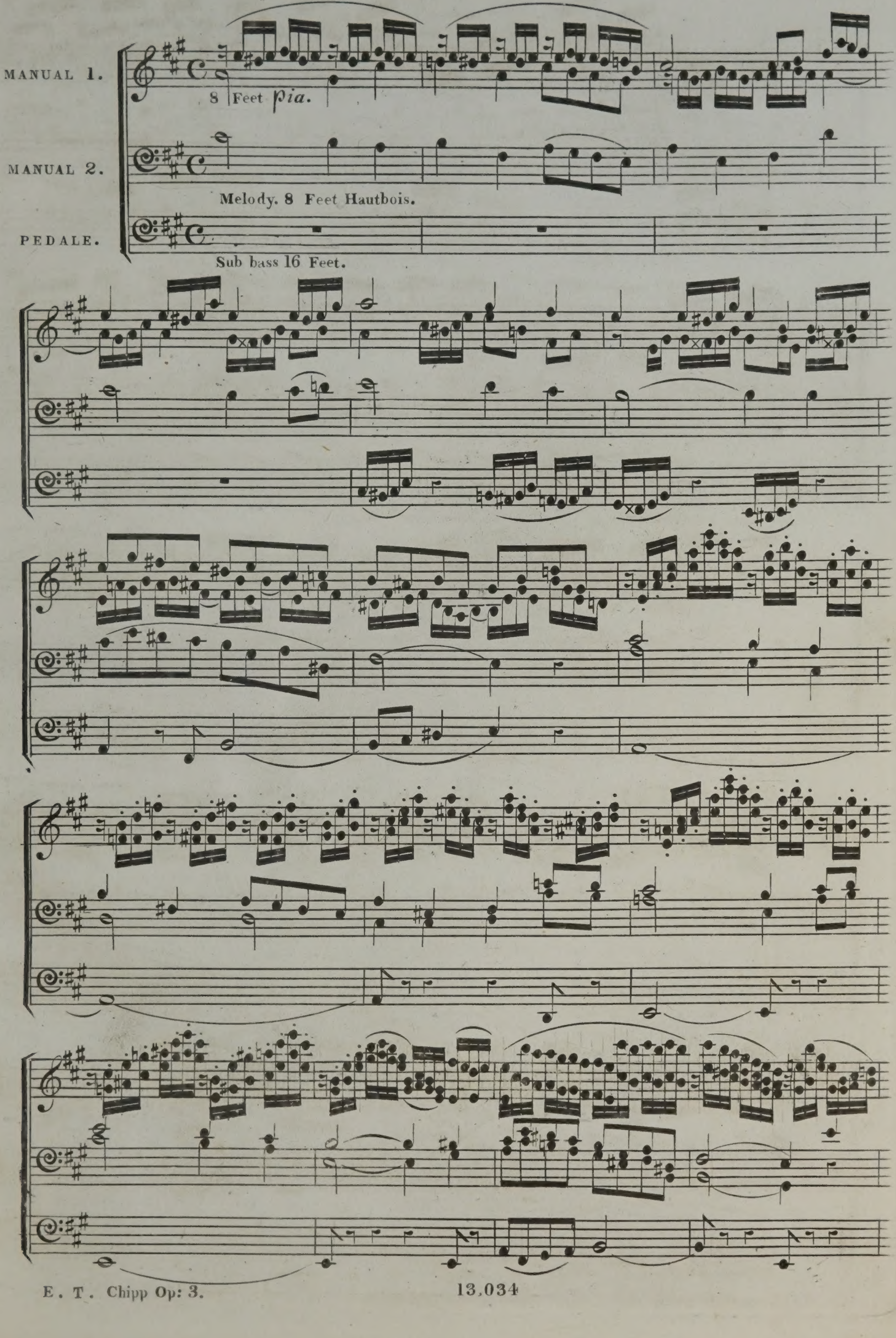

MANUAL 2.
pia
8 Feet.
PEDALE.
1st time.
2nd time.

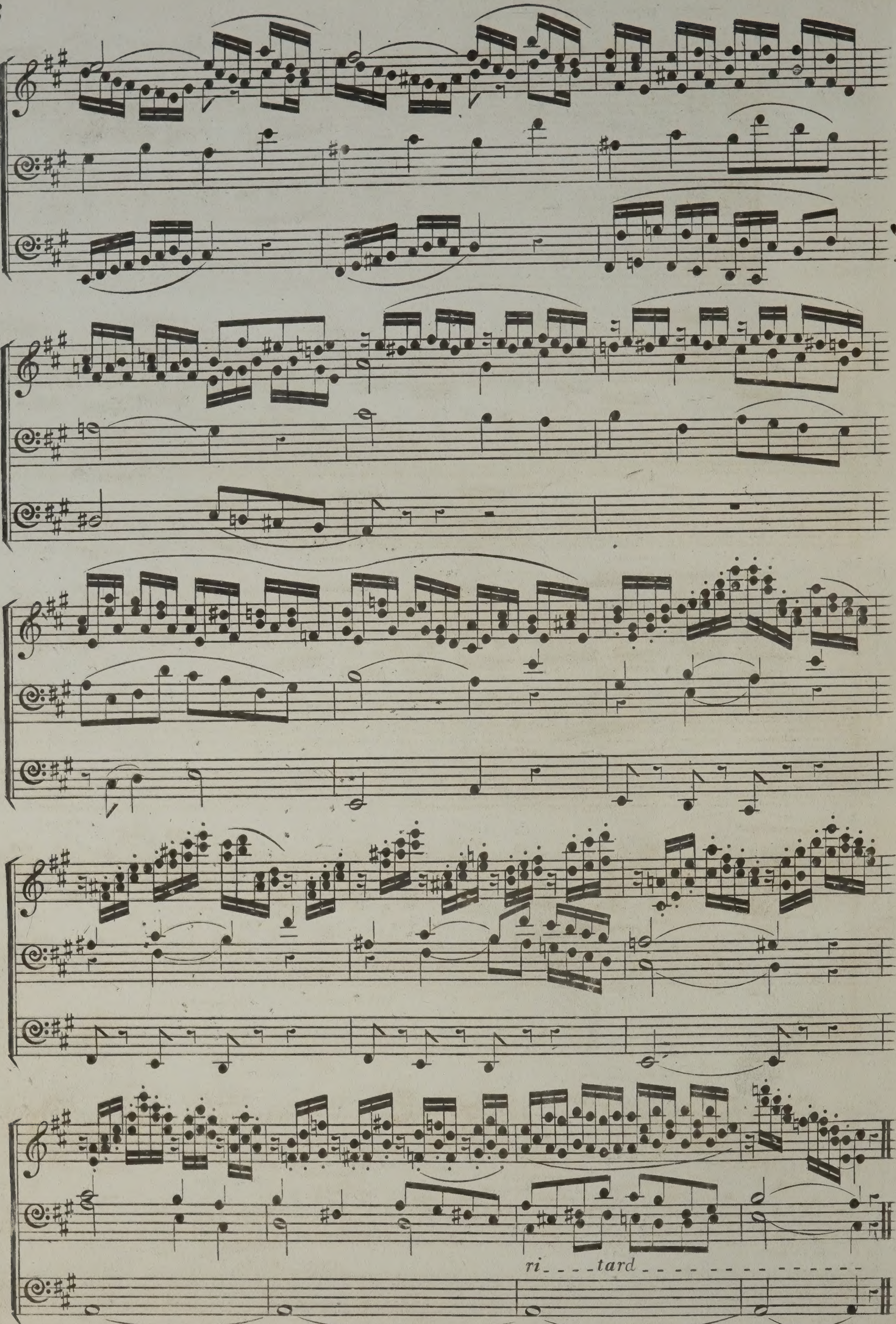

8 Feet. PIA E LEGATO. (♩ = 96.)
MANUAL I.
PEDALE.
16 and 8 Feet.
1st time.
2nd time.
1st time.
2nd time.


PIA E LEGATO. (♩= 96.)
MANUAL 2.
8 Feet.
PEDALE.
Melody 8 Feet.
1st time.
2nd time.

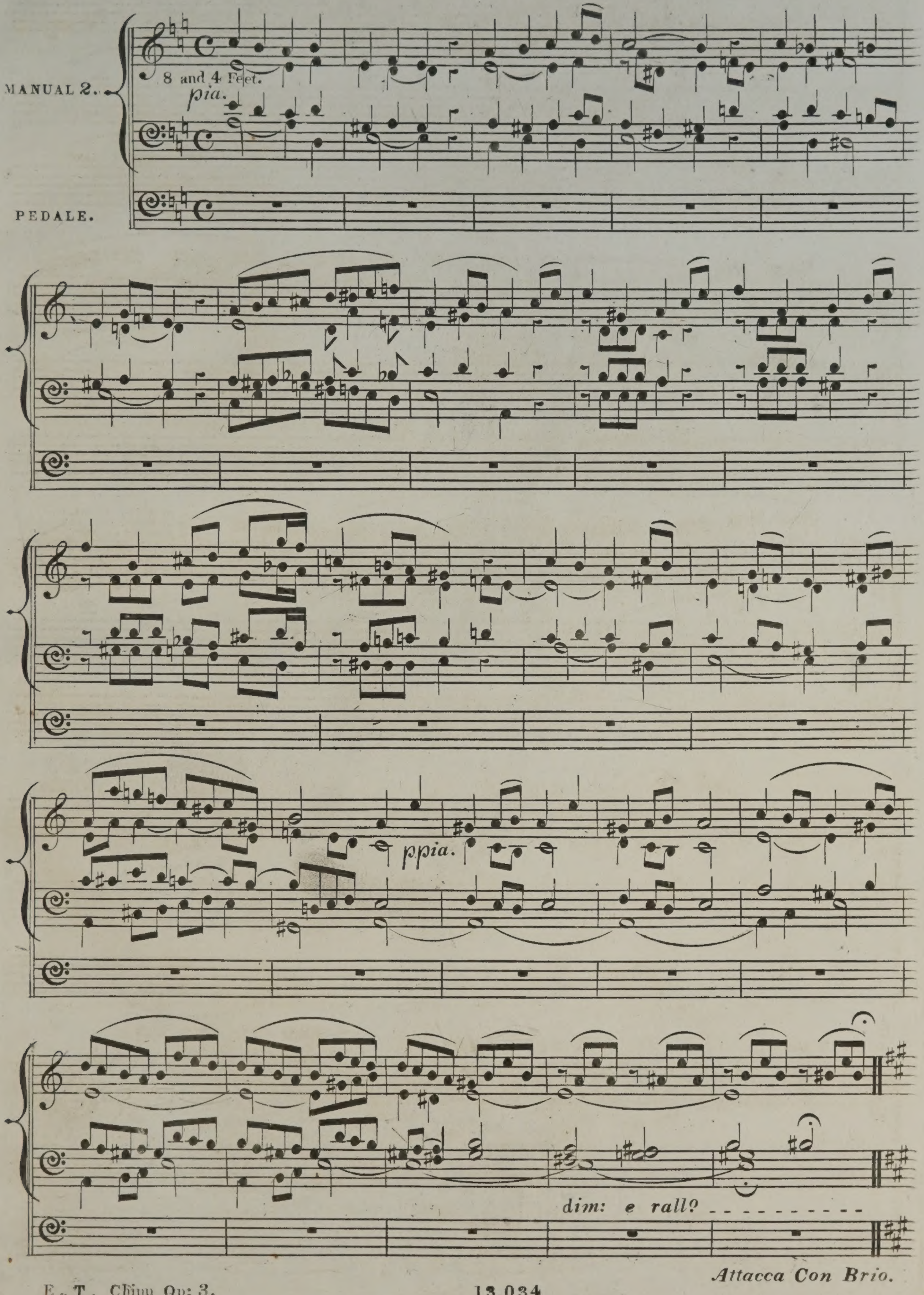

PIU MOSSO E LEGATO. (♩.= 100.)
MANUAL I.
8 and 4 Feet.
pia
PEDALE.
16 and 8 Feet.
1st time.
2nd time.
1st time.
2nd time.

Poco piu lento. (♩=80.)


MANUAL 1.
MANUAL 2.
PEDALE.
8 Feet *pia.*
Melody. 8 Feet Hautbois.
Sub bass 16 Feet.


ri - - - tard

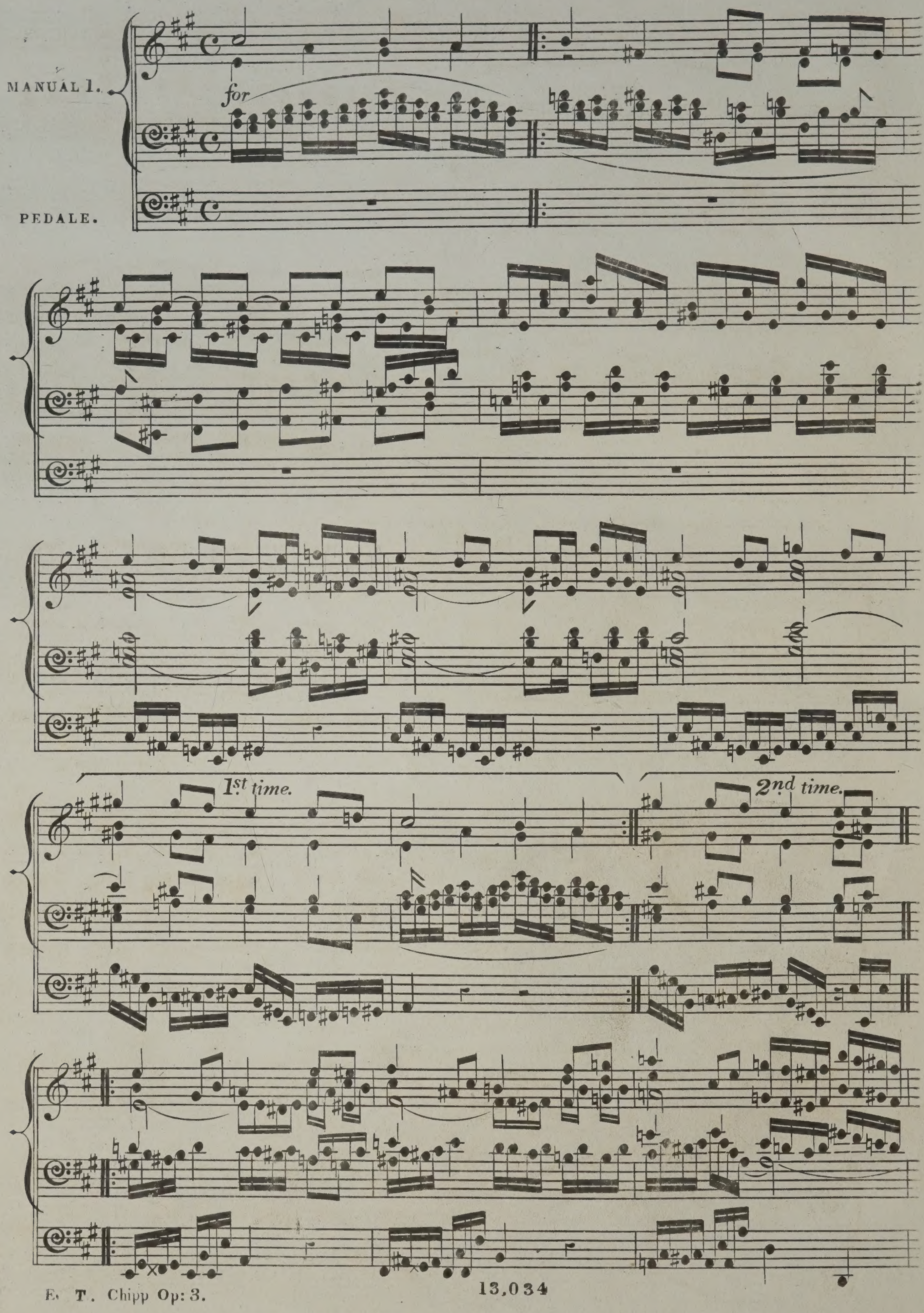
MINORE. (♩=84.)

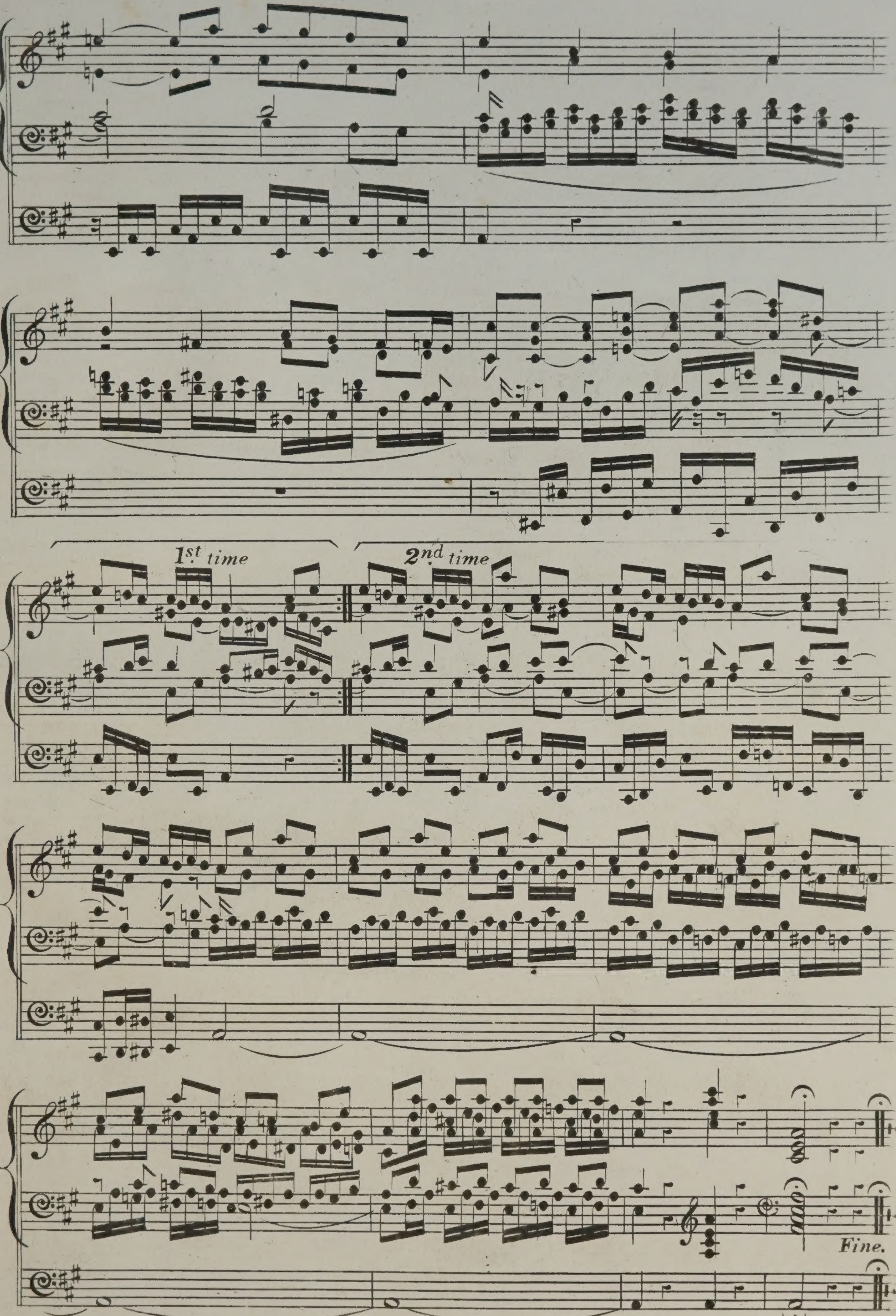

MANUAL 2.
PEDALE.
8 and 4 Feet.
pia.
ppia.
dim: e rall?

Attacca Con Brio.

FINALE.

Allegro con brio. (♩= 92.)


MANUAL 1.
PEDALE.
for
1st time.
2nd time.


1st. time
2nd. time
Fine.

Hommage empressé de l'auteur
à Mr le Dr Hopkins

E. Lemaigre

HOMMAGE DES
RICHAULT

NOUVELLES PIÈCES
pour
ORGUE
PAR
ED. LEMAIGRE

Ex-organiste de la Cathédrade de Clermond Fd, Organiste des Concerts du Trocadéro,
Officier d'académie, Chevalier de l'ordre Royal du Christ de Portugal,
Membre de l'académie de Ste Cécile de Rome.

1er CAHIER
- **FRAGMENT SYMPHONIQUE** (ALLA POLACCA)
- **ANDANTINO**

7f50

2e CAHIER
- **INTERMEZZO**
- **CANTABILE**
- **PRÉLUDE** (Gd Chœur)

7f50

3e CAHIER
- **MAGNIFICAT** en FA maj.
- **MAGNIFICAT** en RÉ min.

12f

4e CAHIER
- **OFFERTOIRE** (ext. du *Messie* de HÆNDEL)
- **CONTEMPLATION**
- **PRÉLUDE**

7f50

5e CAHIER
- **STABAT MATER** (15 Variations)
- **CANZONA-PASTORALE**

10f

6e CAHIER
- **ELÉGIE-MARCHE**
- **ELÉVATION**
- **KYRIE** de la Messe royale de *DUMONT*
- **5 VERSETS**

10f

17193 à 17198. R.

PARIS, RICHAULT et Cie Editeurs, 4 Bould des Italiens, au 1er
Propriété pour tous Pays.

Déposé selon les Traités Internationaux

Tous Droits d'Arrangement et d'Execution reservés

MAISON SIMON RICHAULT
FONDÉE EN 1805
RICHAULT & Cie Succrs
ÉDITEURS DE MUSIQUE

A Mr. CÉSAR FRANCK,
Professeur d'orgue au Conservatoire de musique.

2 Flûtes
Hautbois
2 Clarinettes Si♭
2 Bassons
2 Cors en Ut
2 Pistons en Si♭
3 Trombones
Timbales Sol-Ré
Grosse Caisse et Cymbales
Quatuor

FRAGMENT SYMPHONIQUE

(ALLA POLACCA)
POUR ORGUE
OU POUR ORCHESTRE

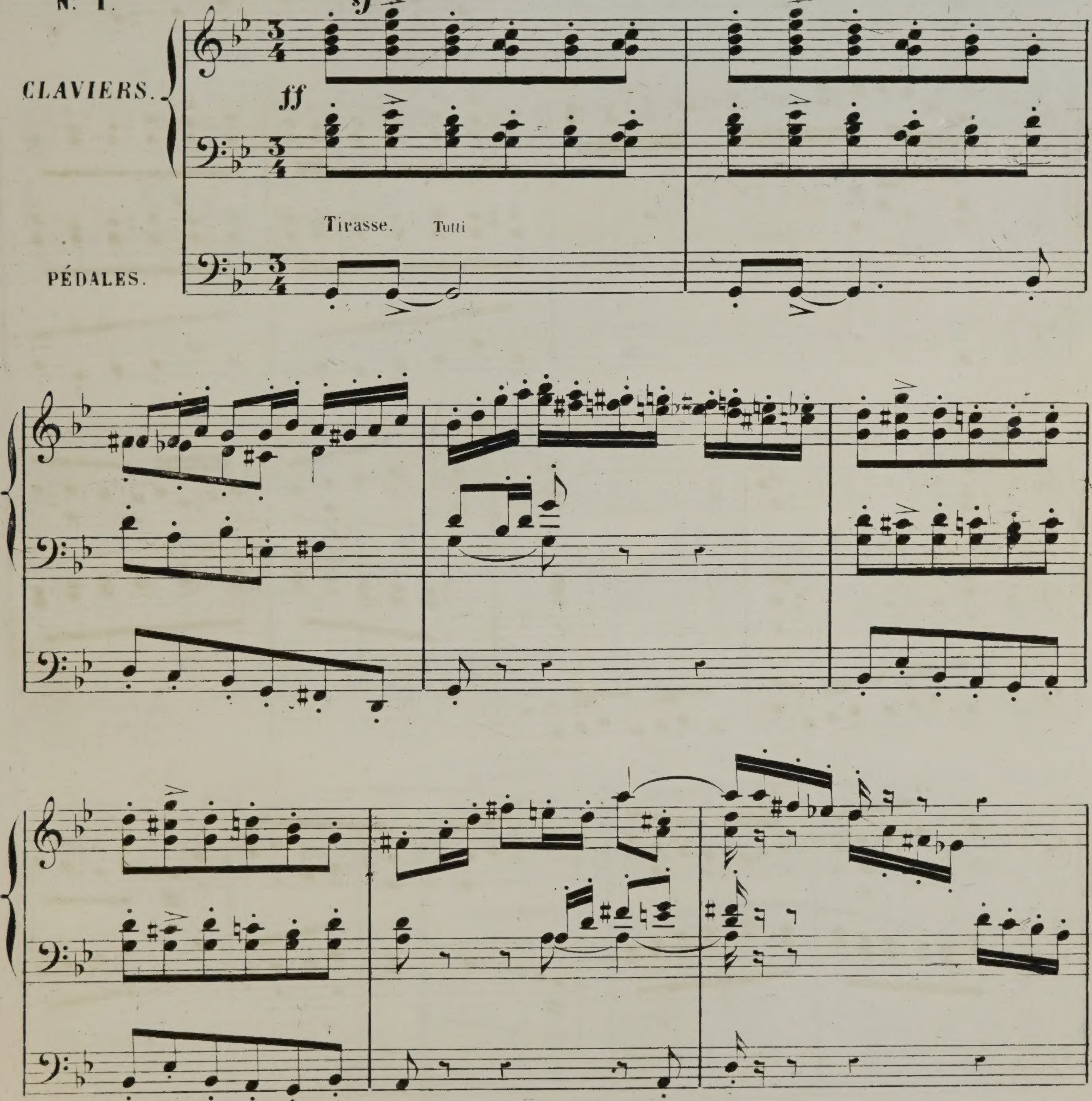
Edmond LEMAIGRE

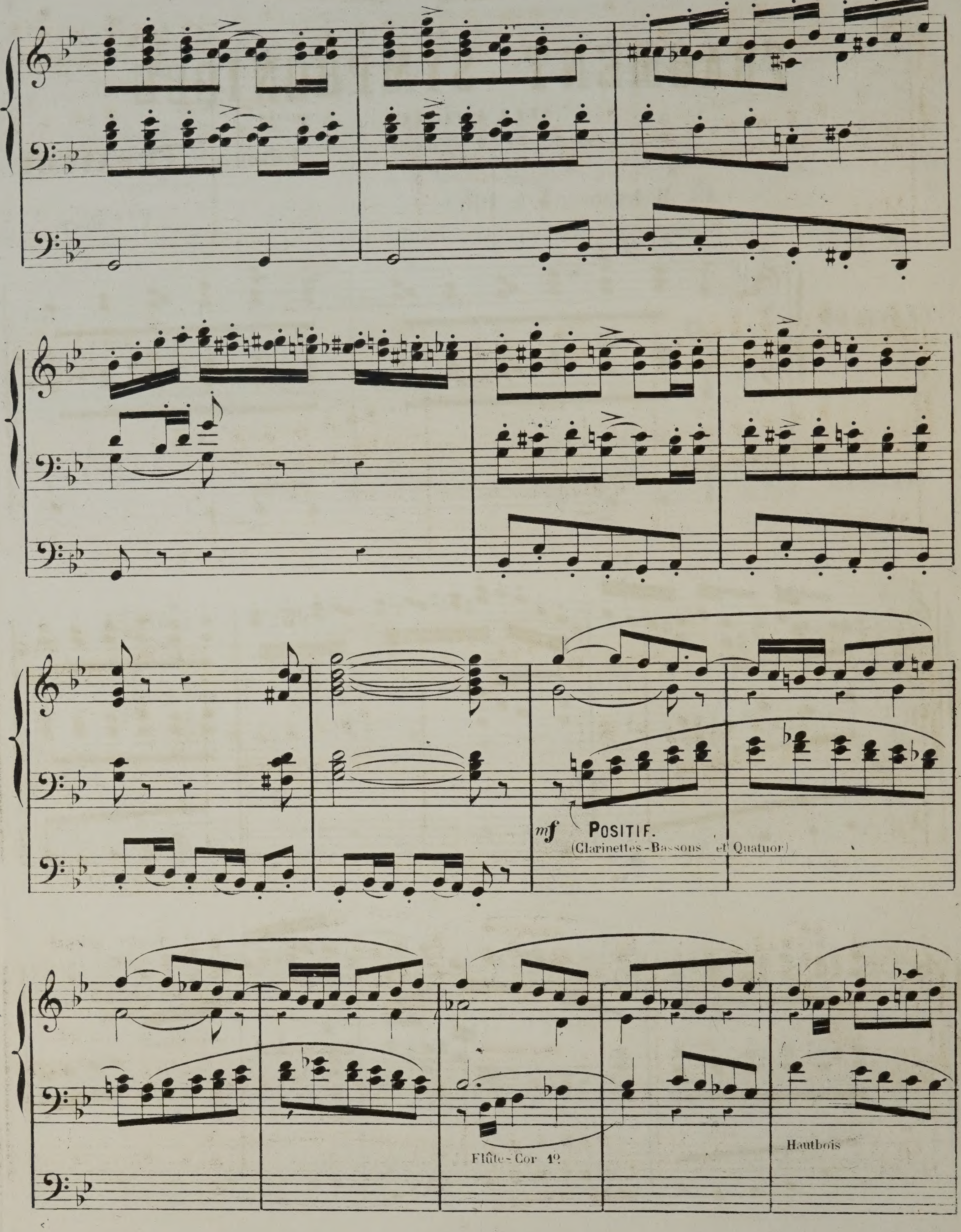
1er. Cahier.

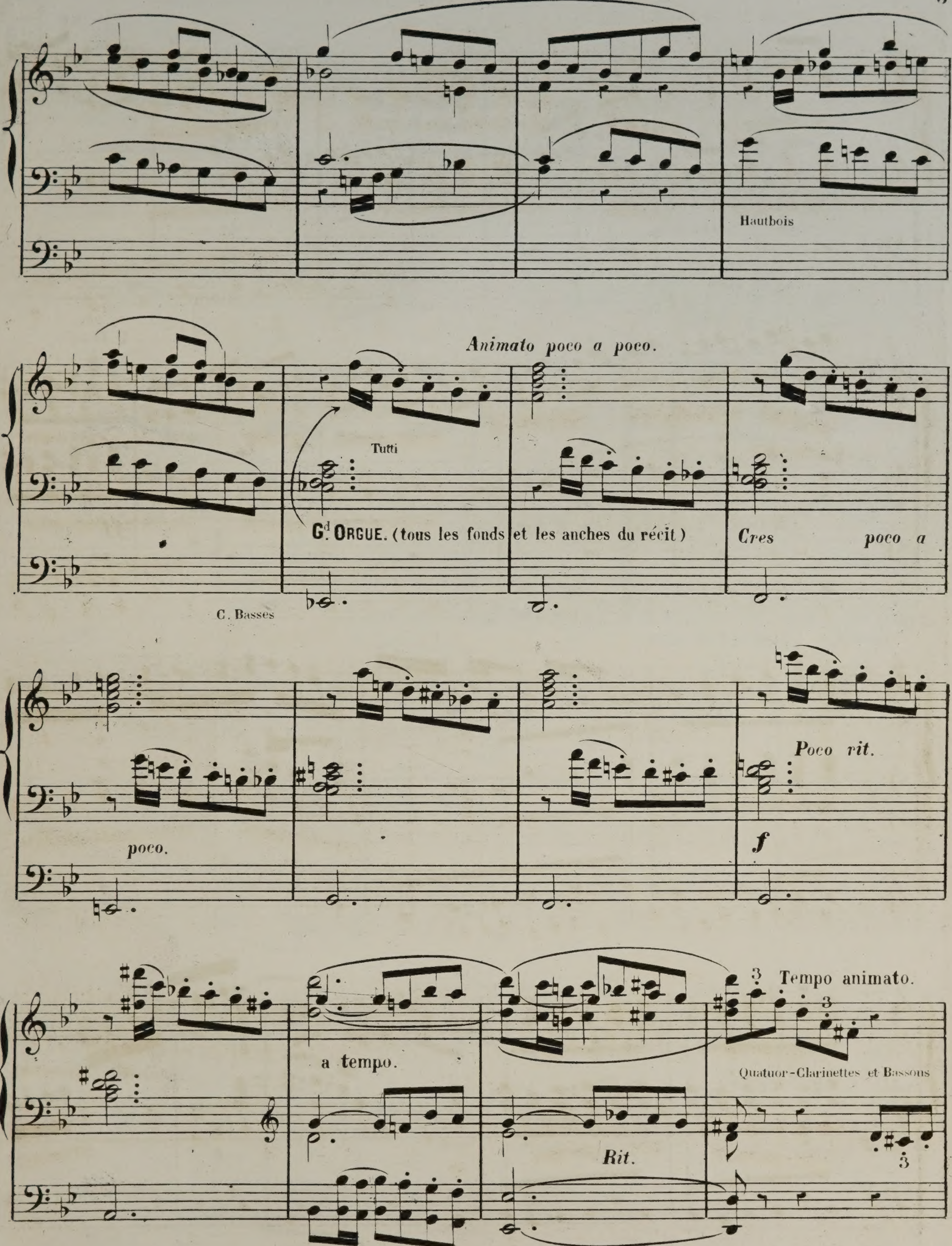
Allo. Moderato. (♩ = 100)

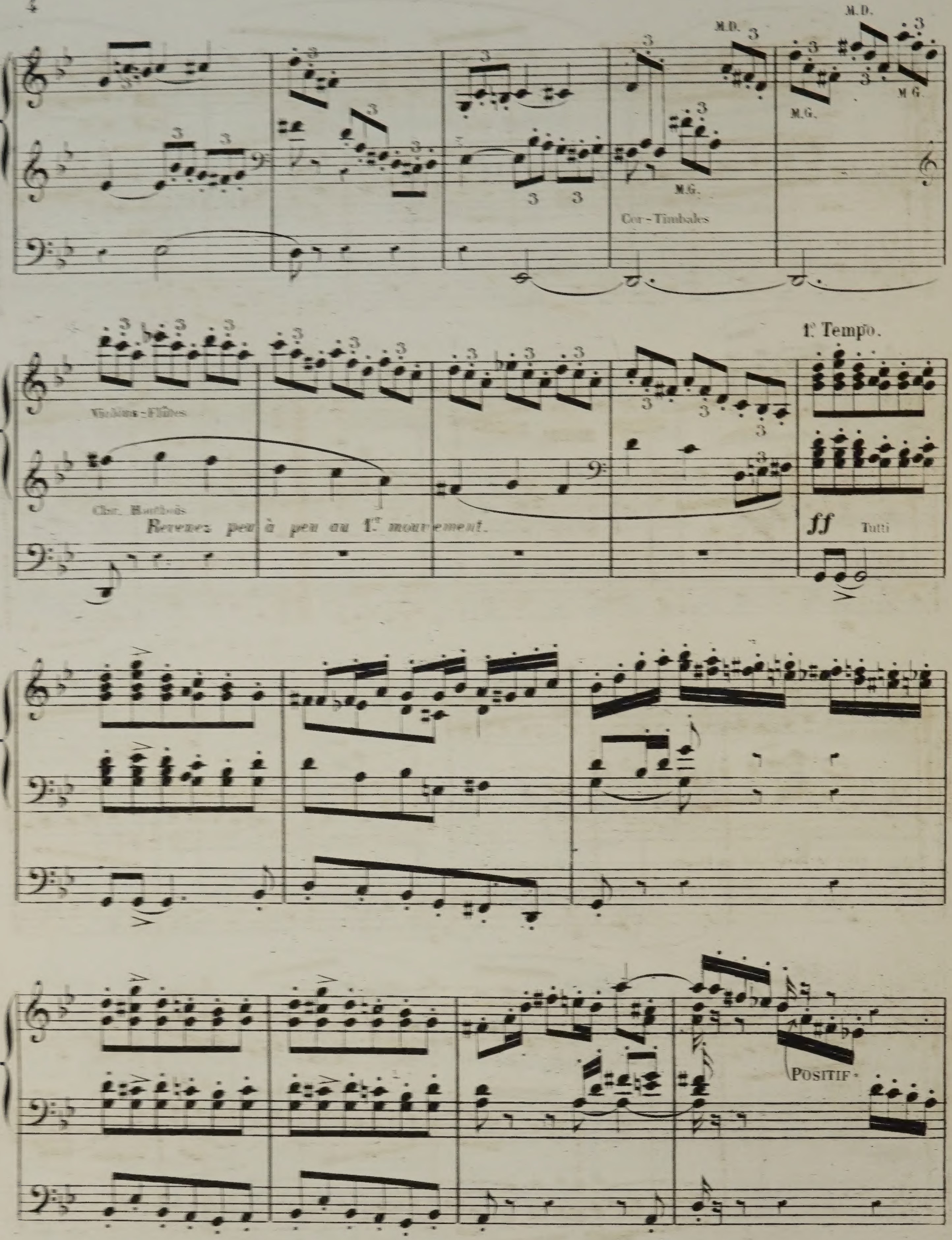
GRAND CHŒUR à tous les claviers (claviers réunis)

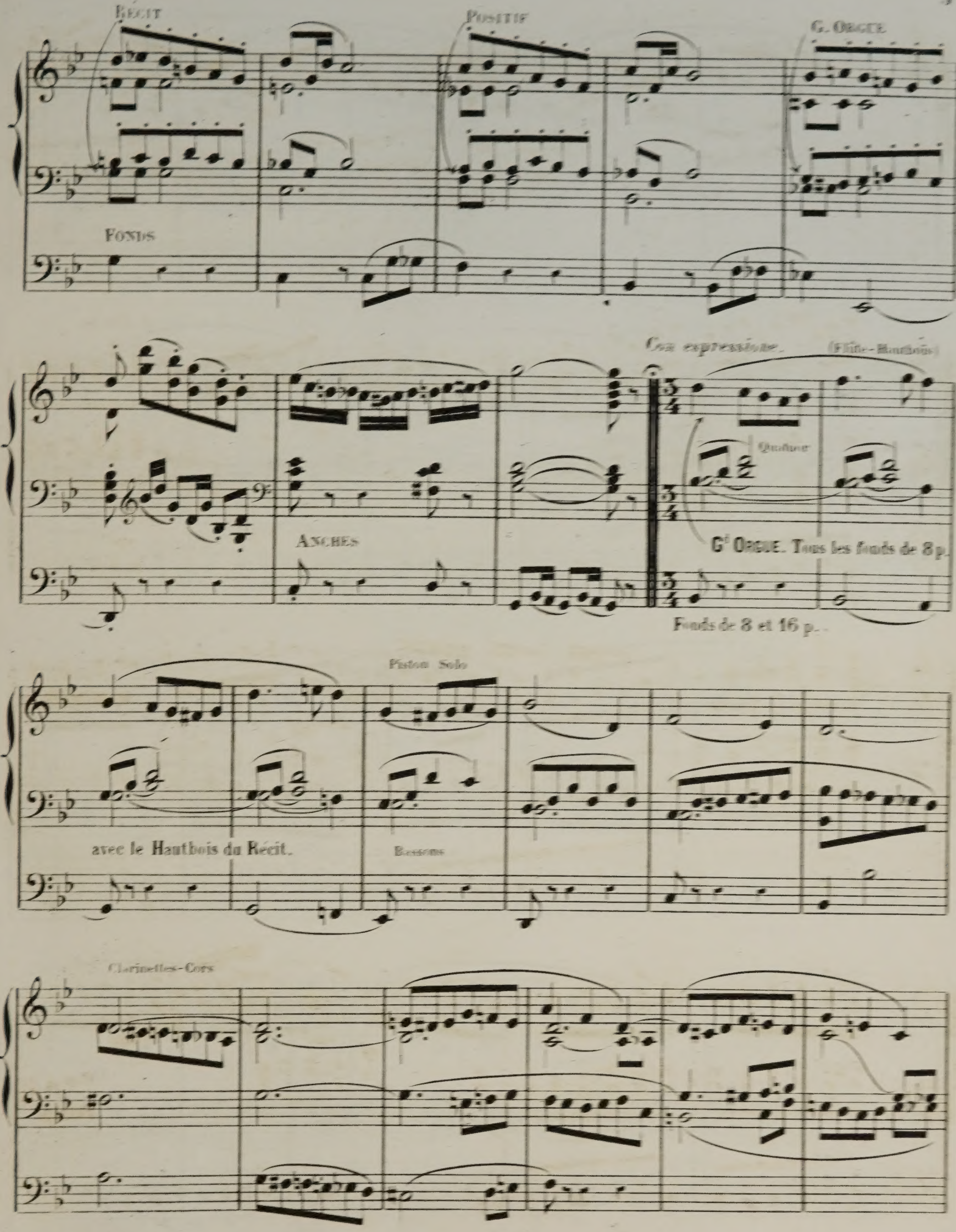
No. 1.

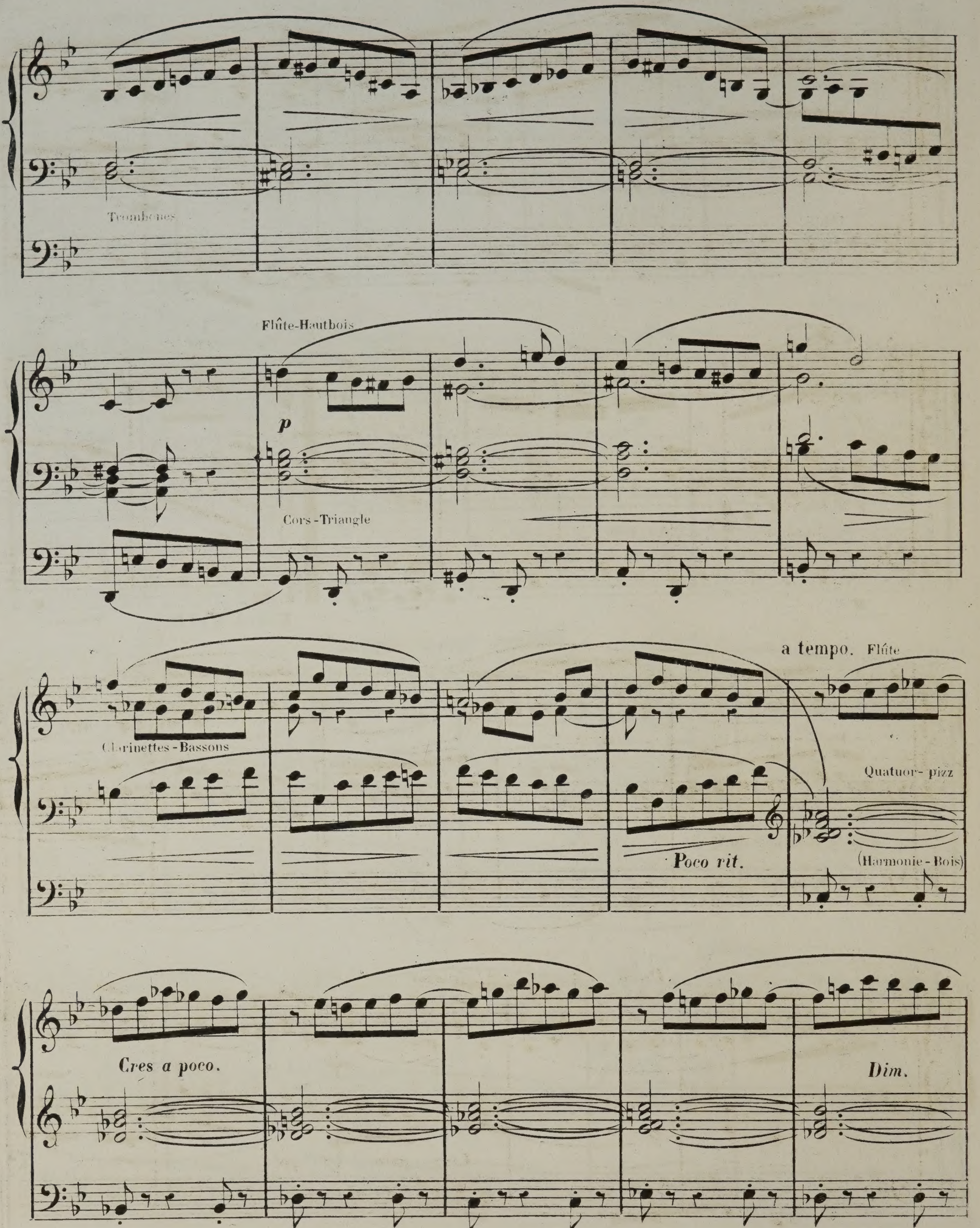


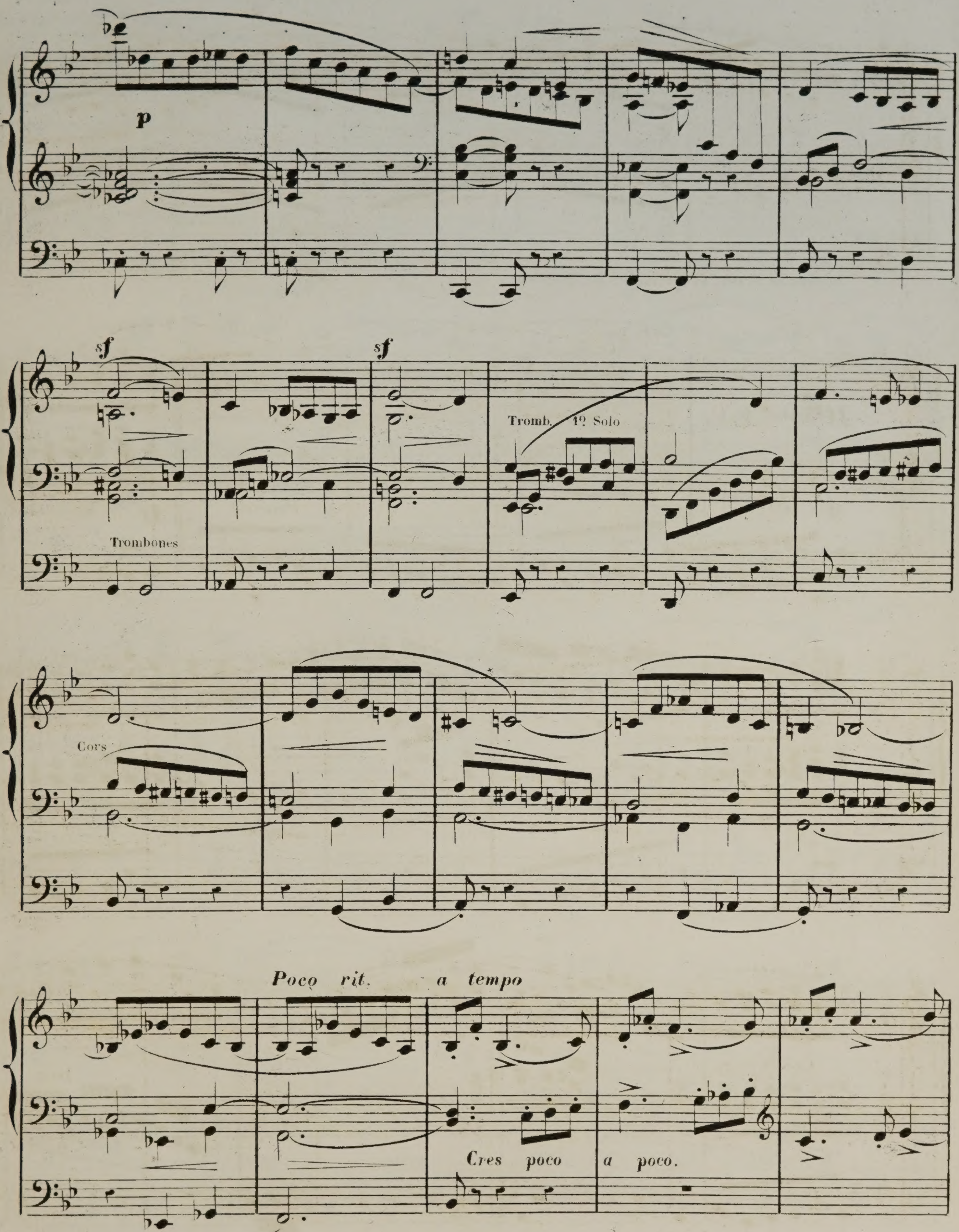

mf
POSITIF.
(Clarinettes-Bassons et Quatuor)
Flûte-Cor 1º
Hautbois

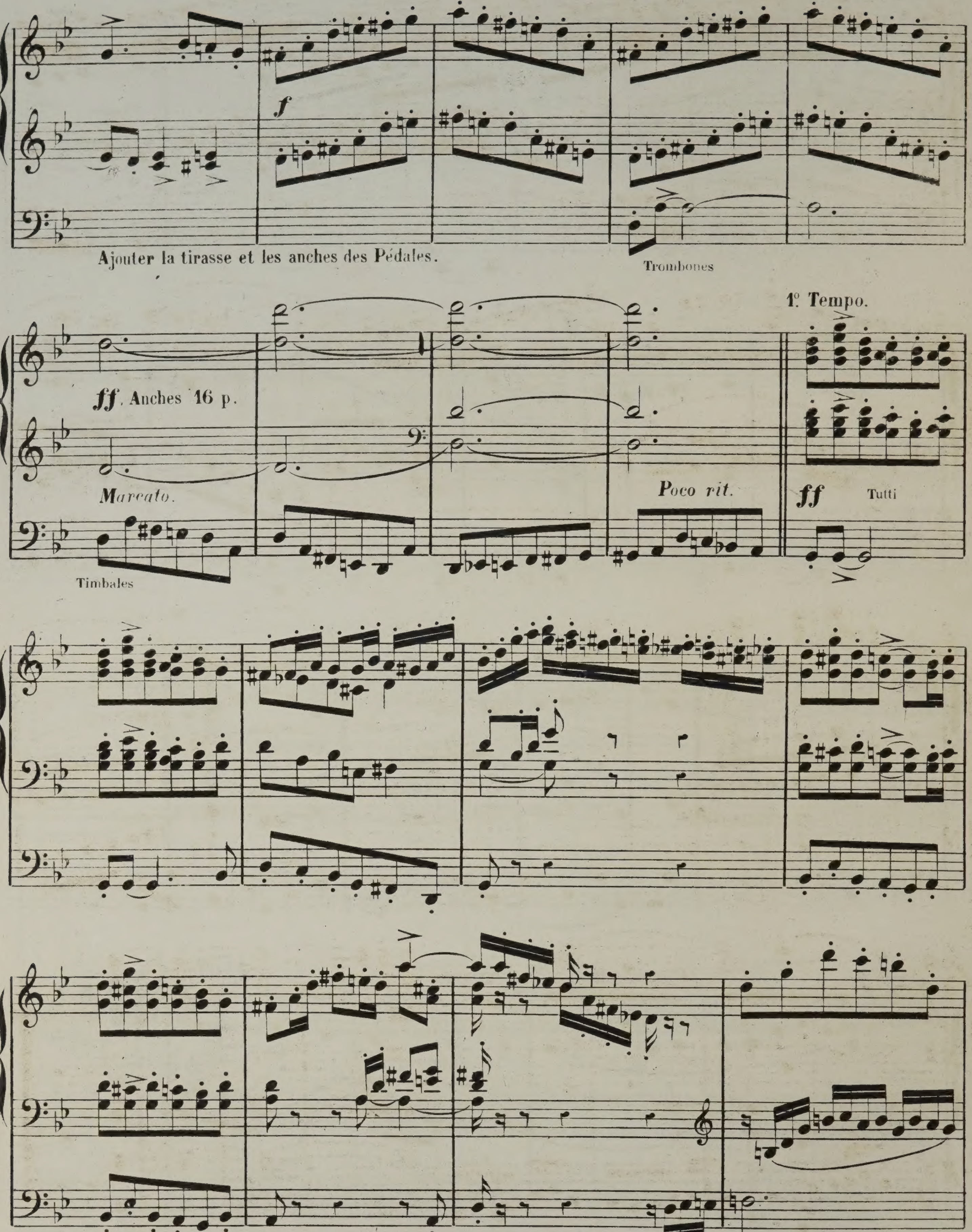

Hautbois
Animato poco a poco.
Tutti
Gd ORGUE. (tous les fonds et les anches du récit)
Cres
poco a
C. Basses
poco.
Poco rit.
f
a tempo.
Rit.
3
Tempo animato.
3
Quatuor-Clarinettes et Bassons
3

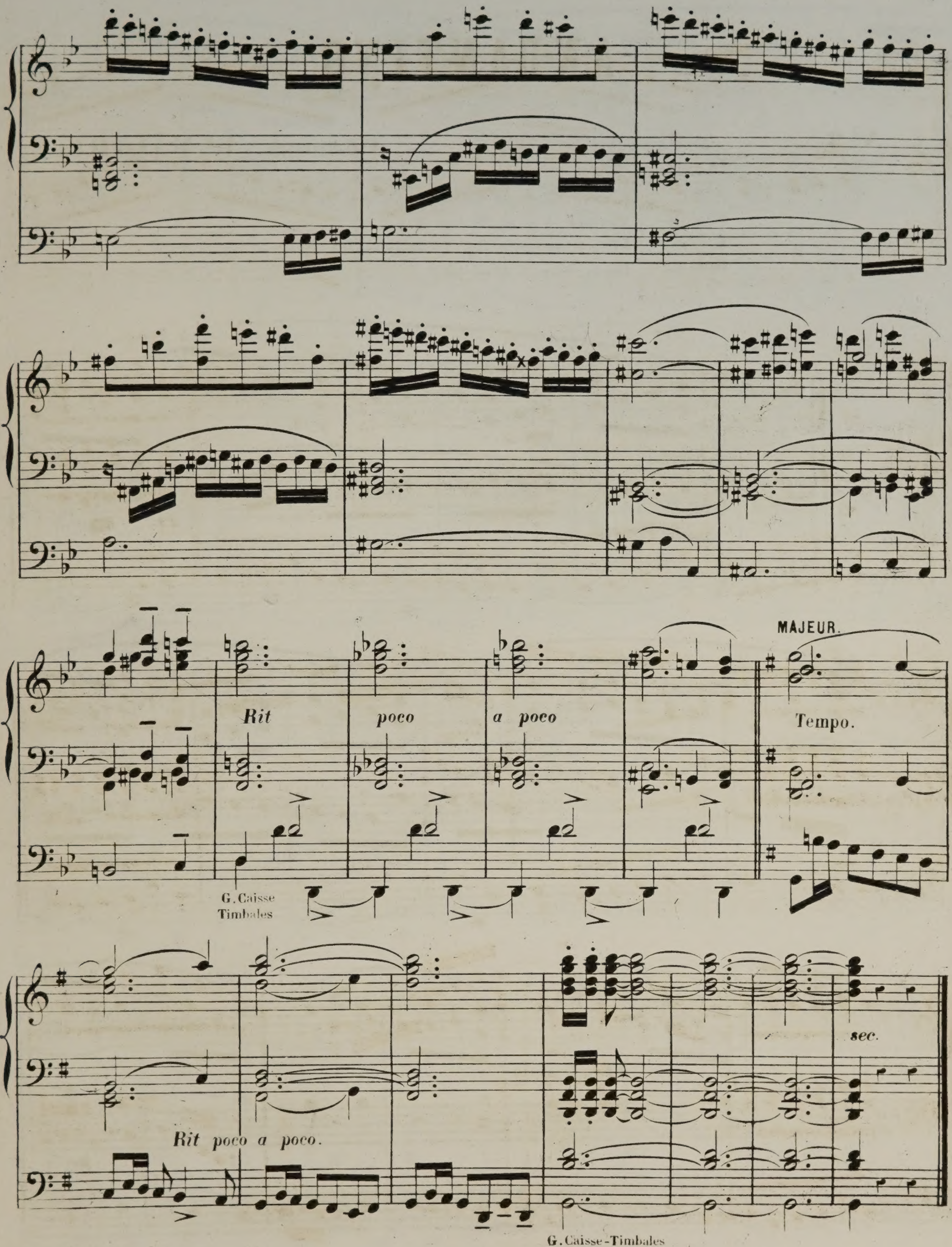

M.D.
3
M.D.
3
M.G.
M.G.
M.G.
Cor - Timbales
Violons - Flûtes
Clar. Hautbois
Revenez peu à peu au 1er mouvement.
1r Tempo.
ff
Tutti
POSITIF


Récit
Positif
G. Orgue
Fonds
Con espressione.
(Flûte-Hautbois)
Quatuor
Anches
Gd Orgue. Tous les fonds de 8 p.
Fonds de 8 et 16 p.
Piston Solo
avec le Hautbois du Récit.
Bassons
Clarinettes-Cors


Trombones
Flûte-Hautbois
p
Cors-Triangle
Clarinettes-Bassons
Poco rit.
a tempo. Flûte
Quatuor-pizz
(Harmonie-Bois)
Cres a poco.
Dim.


p
sf
sf
Trombones
Tromb. 1º Solo
Cors
Poco rit.
a tempo
Cres poco a poco.


f
Ajouter la tirasse et les anches des Pédales.
Trombones
ff. Anches 16 p.
Marcato.
Timbales
Poco rit.
1º Tempo.
ff
Tutti

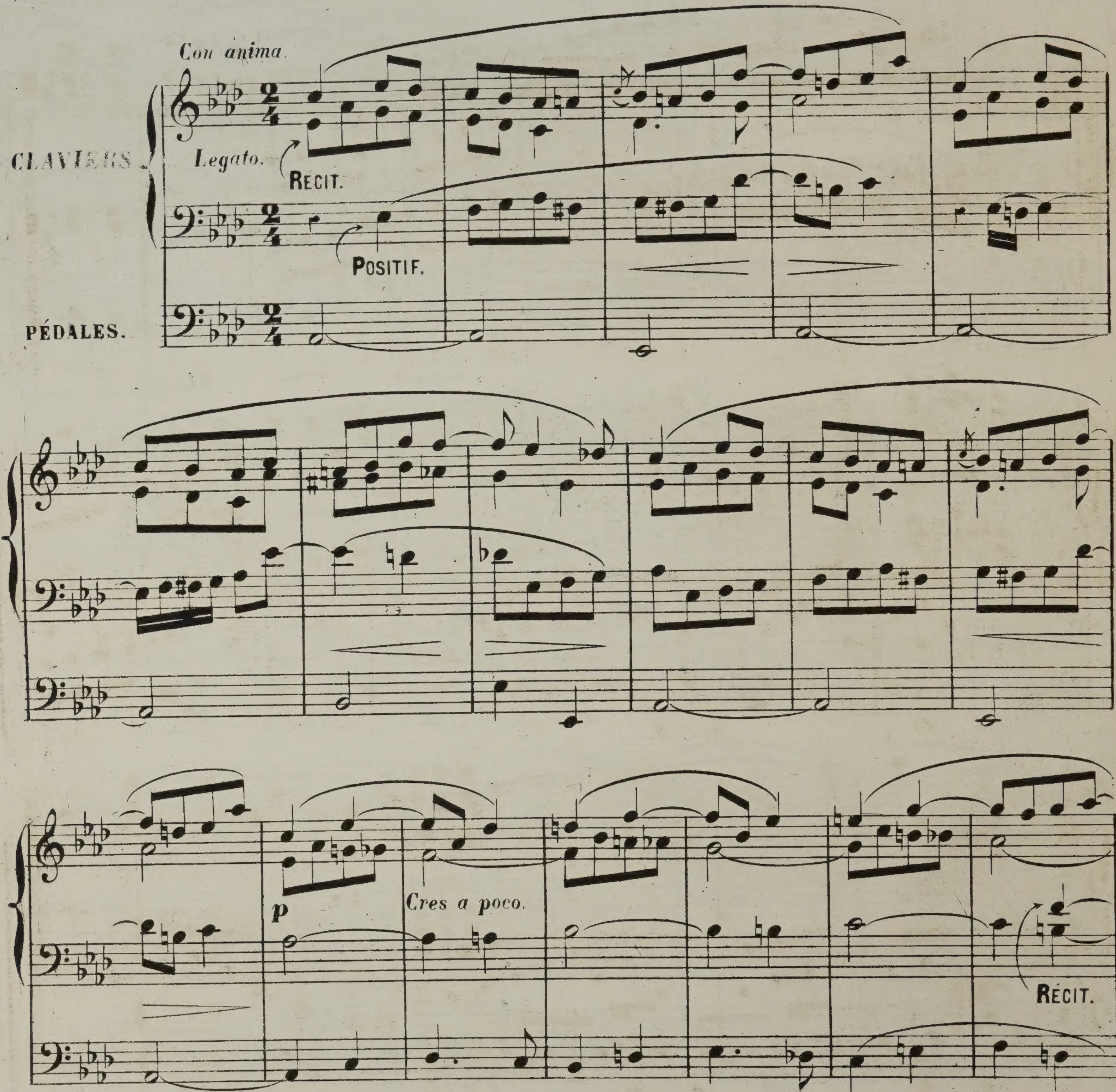

Rit
poco
a poco
MAJEUR.
Tempo.
G.Caisse
Timbales
Rit poco a poco.
sec.
G.Caisse-Timbales

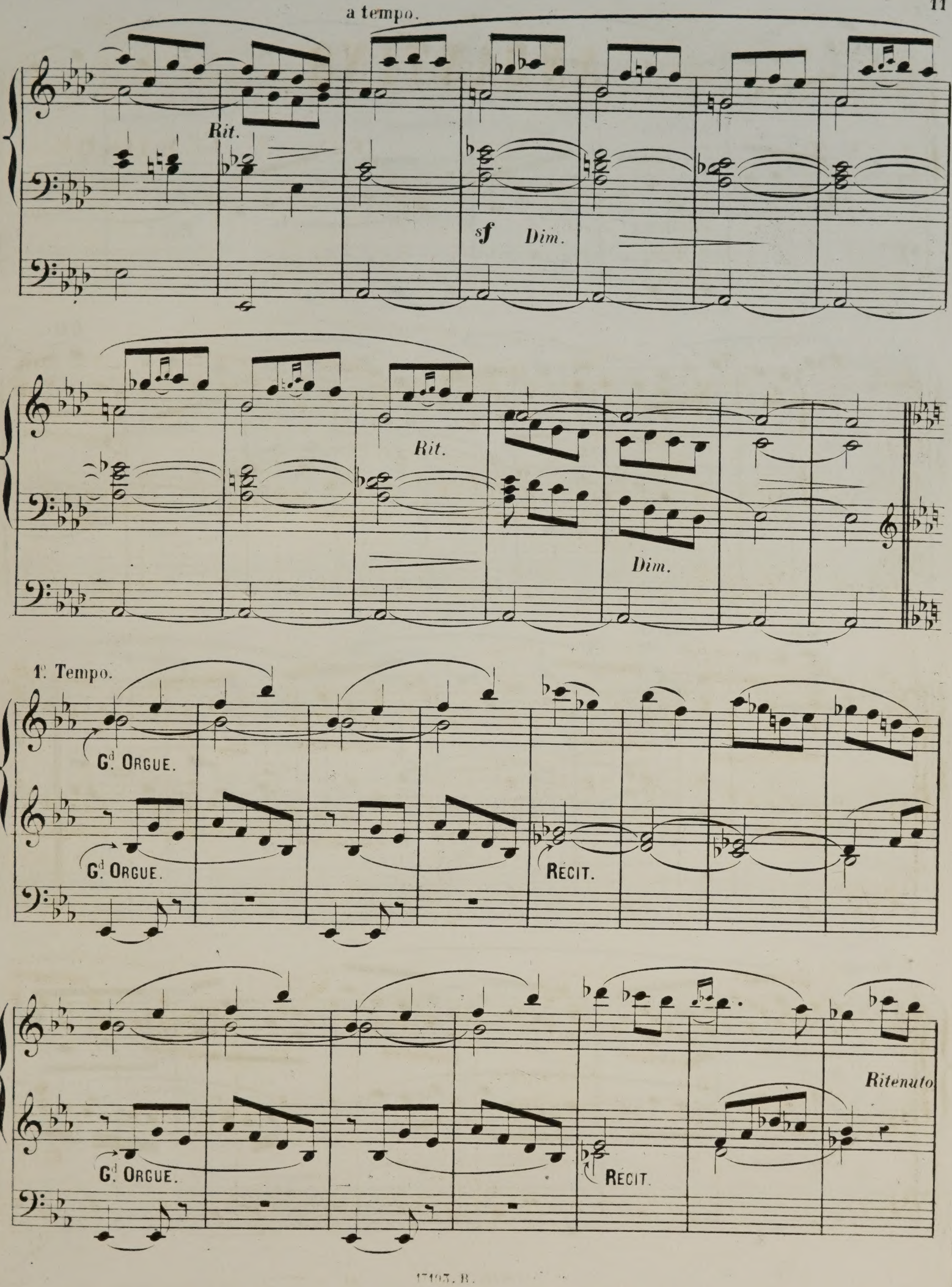
ANDANTINO

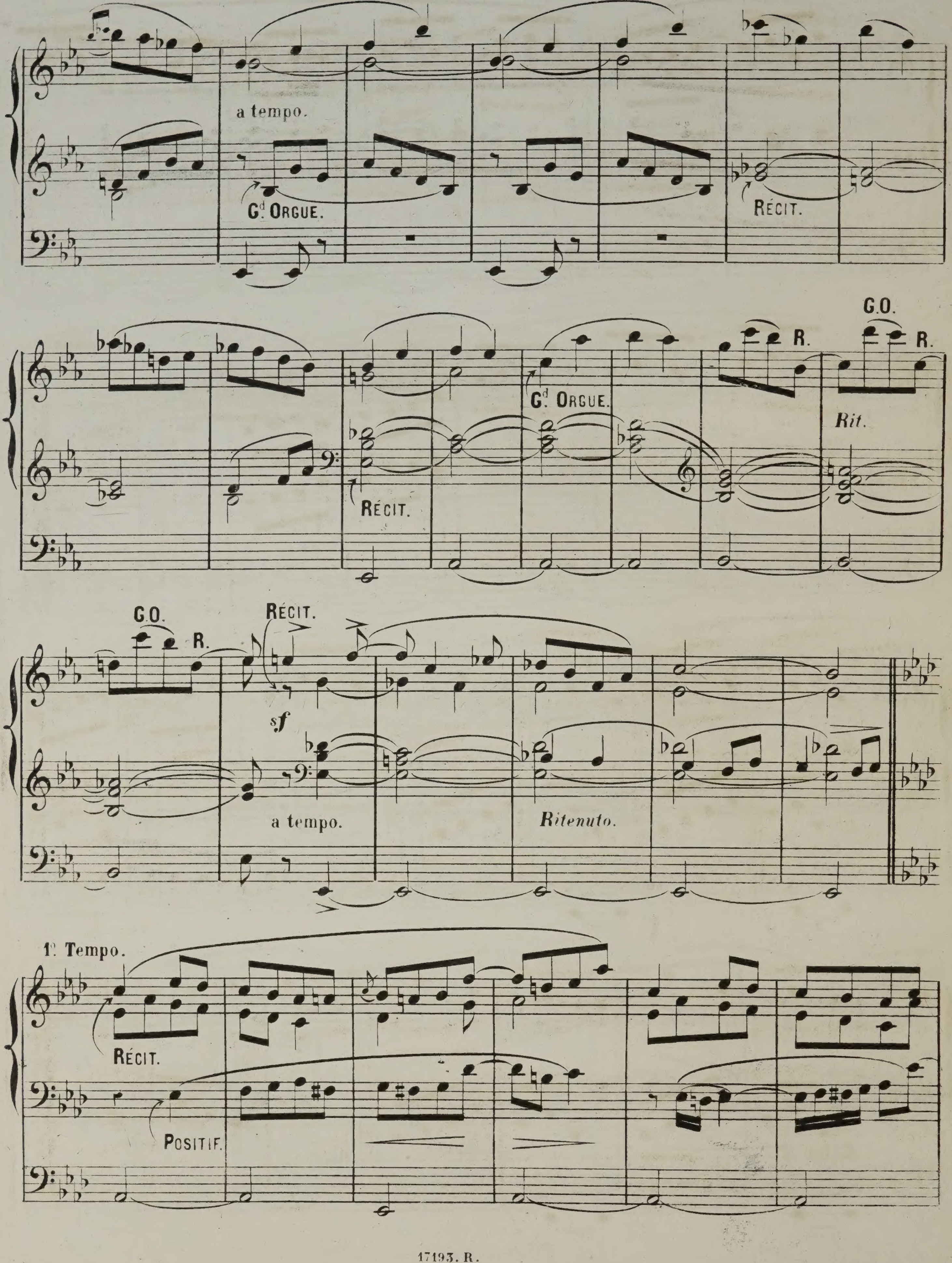
Edmond LEMAIGRE.

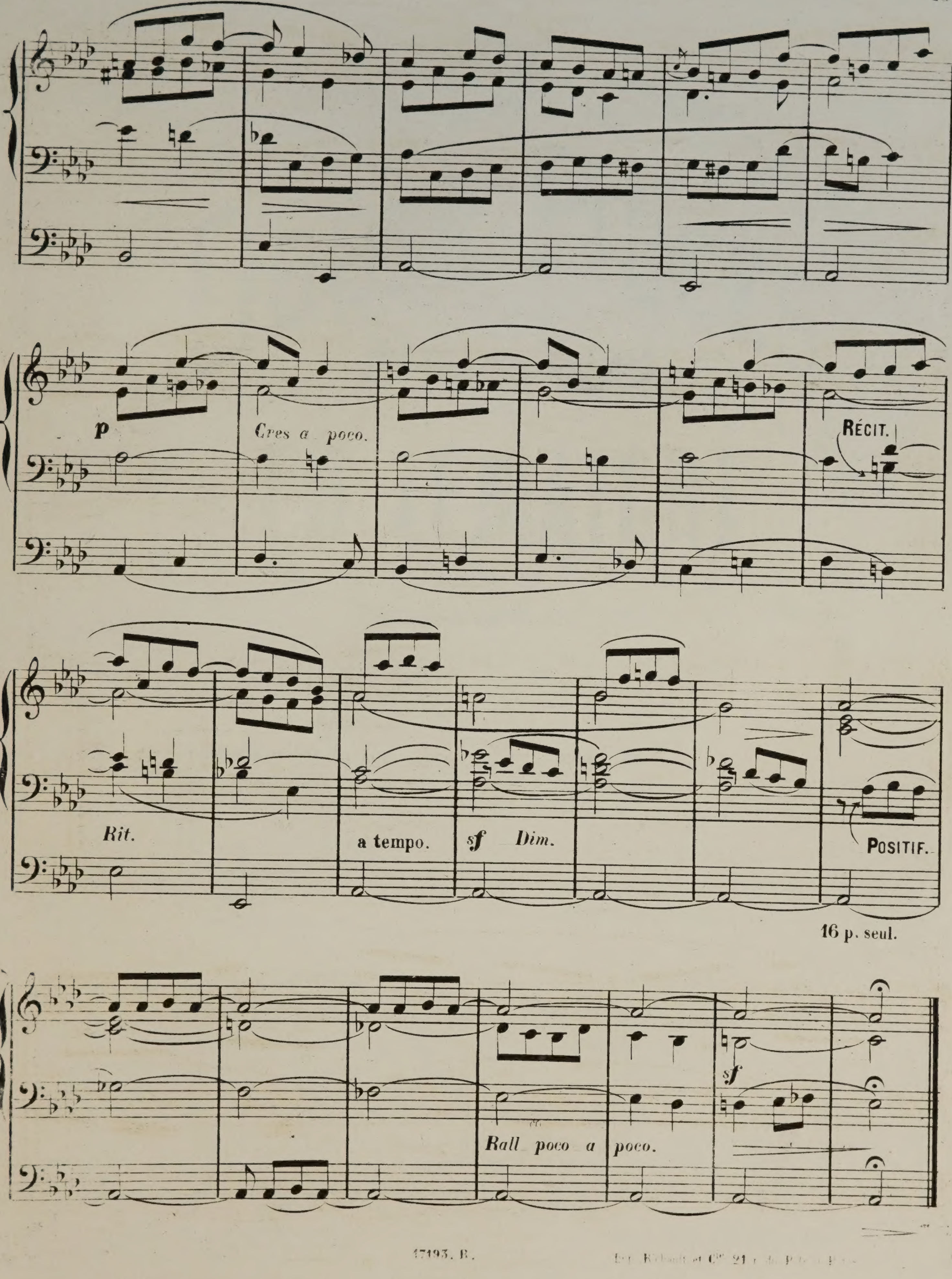
Nº. 2.

RÉCIT — Flûte harmonique 8 p. Bourdon 8 p. et Voix céleste.
POSITIF — Bourdon 8 p. et Montre 8 p.
Gᵈ ORGUE — Flûte harmonique 8 p. et Bourdon 8 p.
PÉDALES — Fonds doux de 8 et 16 p.


Con anima.
CLAVIERS
Legato.
RÉCIT.
POSITIF.
PÉDALES.
p
Cres a poco.
RÉCIT.


a tempo.
Rit.
sf
Dim.
Rit.
Dim.
1º Tempo.
Gd. Orgue.
Gd. Orgue.
Récit.
Gd. Orgue.
Récit.
Ritenuto


a tempo.
Gd. Orgue.
Récit.
Récit.
Gd. Orgue.
G.O.
R.
G.O.
R.
Rit.
G.O.
R.
Récit.
sf
a tempo.
Ritenuto.
1r. Tempo.
Récit.
Positif.


p
Cres a poco.
Récit.
Rit.
a tempo.
sf
Dim.
Positif.
16 p. seul.
Rall poco a poco.
sf

DOUZE PIÈCES
NOUVELLES
POUR
ORGUE
PAR
ED. LEMAIGRE
Officier d'Académie
Organiste de la Cathédrale de Clermont-Ferrand

Divisées en 6 Cahiers

1.er CAHIER

FRAGMENT SYMPHONIQUE ..... } 7.f 50
ANDANTINO ..... }

2.e CAHIER

INTERMEZZO ..... }
CANTABILE ..... } 7.f 50
PRÉLUDE (G.d Chœur) ..... }

3.e CAHIER

MAGNIFICAT en FA maj ..... }
MAGNIFICAT en RÉ min ..... }

4.e CAHIER

OFFERTOIRE ..... }
CONTEMPLATION ..... }

5.e CAHIER

VARIATIONS sur le STABAT MATER ..... }
CANZONA-PASTORALE ..... }

6.e CAHIER

FANTAISIE-MARCHE ..... }
ELÉVATION ..... }

17193 à 17198. R.

PARIS, RICHAULT et C.ie Editeurs, 4, Boul.d des Italiens, au 1.er
Propriété pour tous Pays.

Déposé selon les Traités Internationaux

Tous Droits d'Arrangement et d'Exécution réservés

SCHOTT & CO.
159, REGENT STREET
LONDON. W.
MUSICSELLERS TO THE QUEEN.

MAISON SIMON RICH
Fondée en 1805
RICHAULT & C.ie SU
ÉDITEURS DE MUSIQU

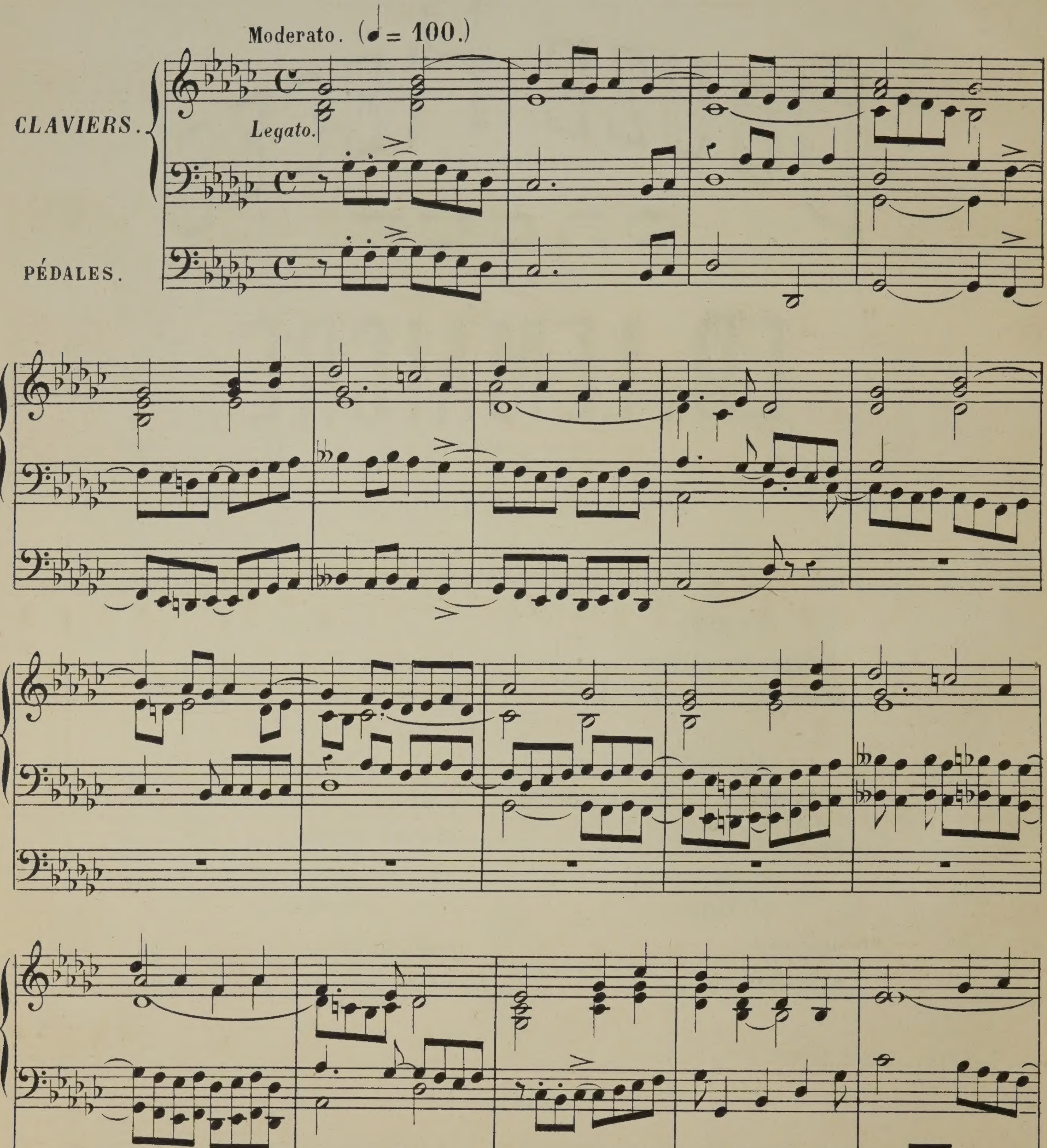
à mon ami **JULES BORDIER,**
Président de l'Association artistique d'Angers.

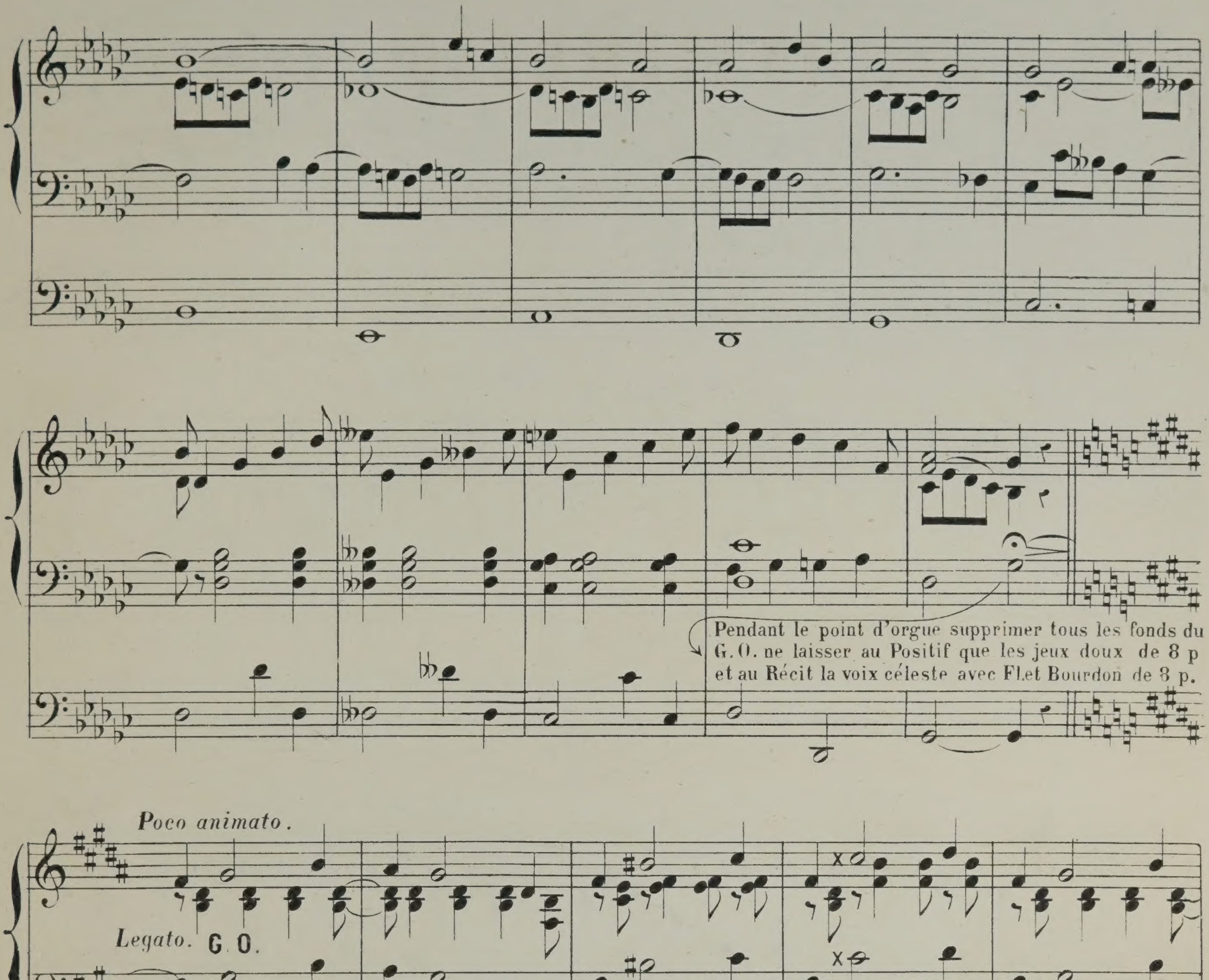
INTERMEZZO

Nº 3.

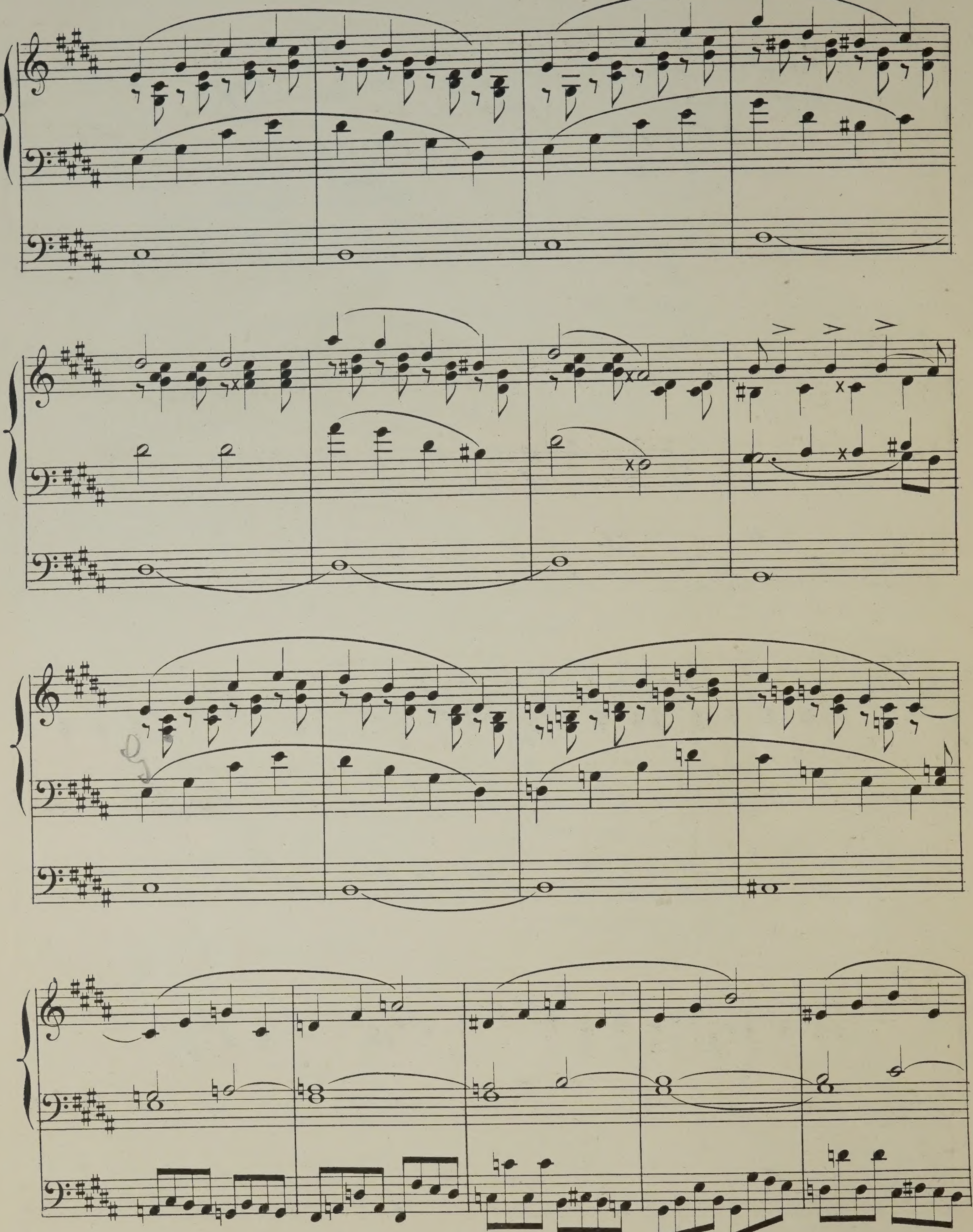
Edmond LEMAIGRE.

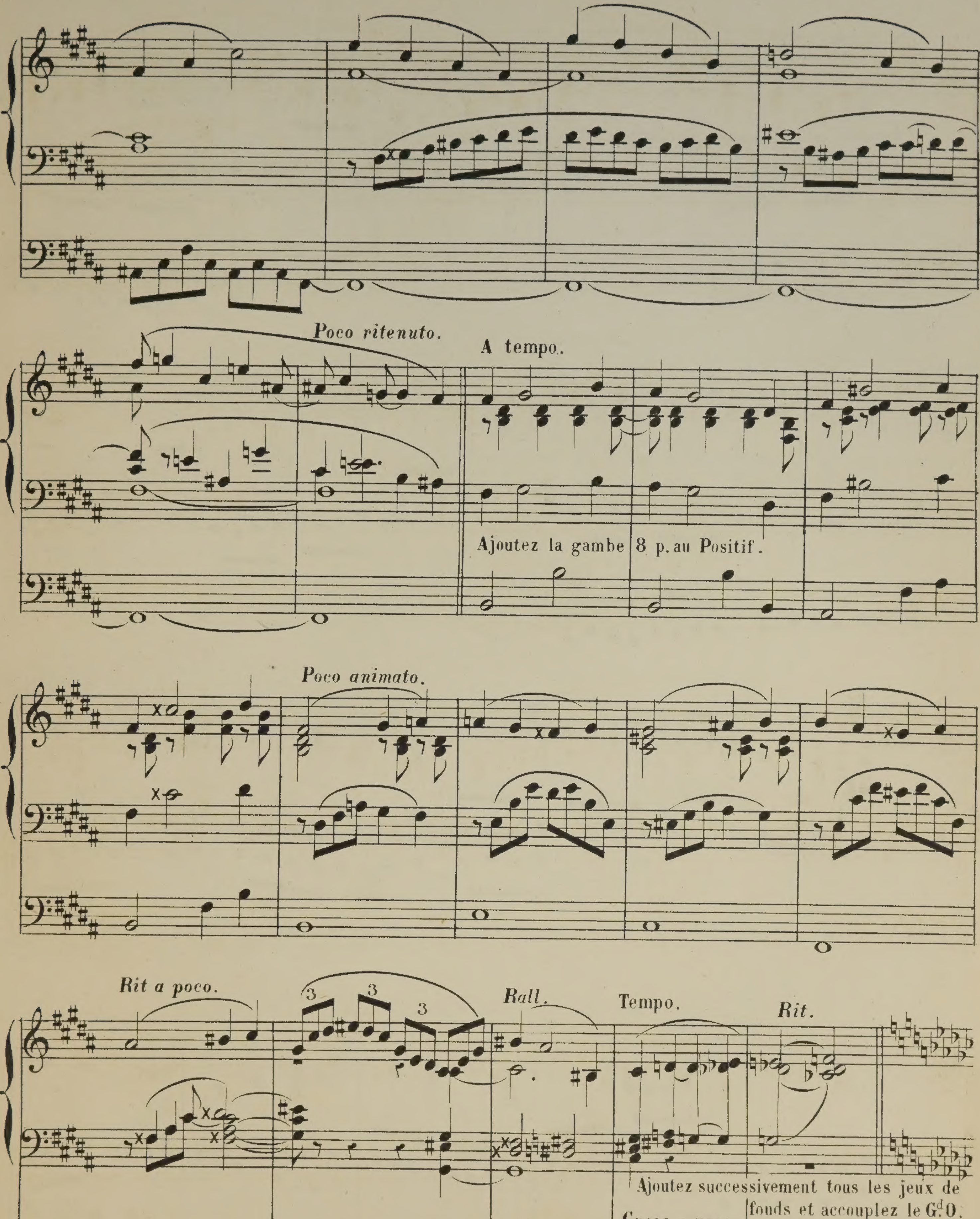
Tous les Fonds sans Prestant (claviers réunis.)

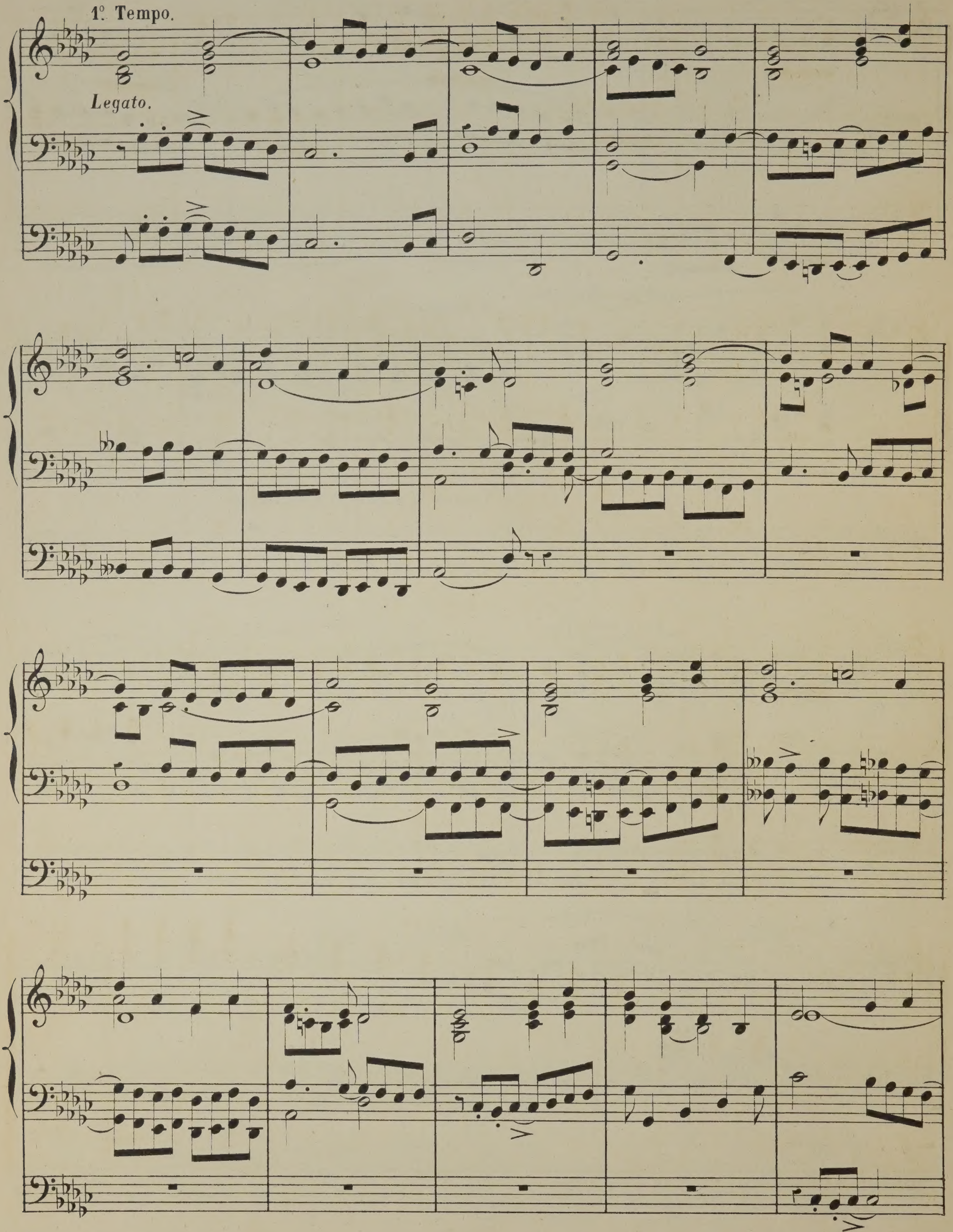

Moderato. (♩= 100.)
CLAVIERS.
Legato.
PÉDALES.

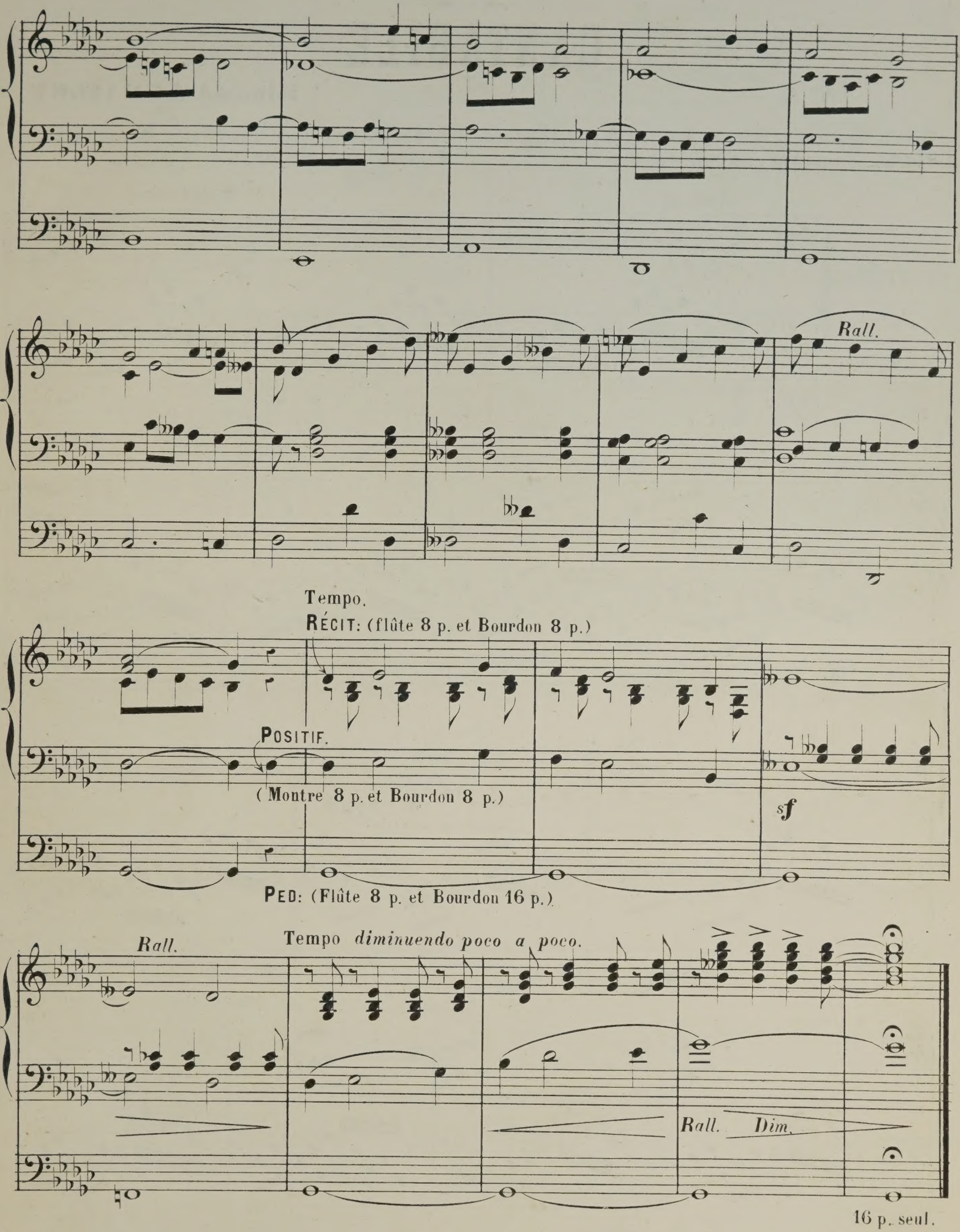

Poco animato.
Legato.
G.O.
PED. Flûte 8. P. et Bourdon 16 P.

Pendant le point d'orgue supprimer tous les fonds du G.O. ne laisser au Positif que les jeux doux de 8 p et au Récit la voix céleste avec Fl.et Bourdon de 8 p.




Poco ritenuto.
A tempo.
Ajoutez la gambe 8 p. au Positif.
Poco animato.
Rit a poco.
3
3
3
Rall.
Tempo.
Rit.
Ajoutez successivement tous les jeux de fonds et accouplez le Gd O.
Cresc a poco.


1º. Tempo.
Legato.


Rall.
Tempo.
RÉCIT: (flûte 8 p. et Bourdon 8 p.)
POSITIF.
(Montre 8 p. et Bourdon 8 p.)
sf
PED: (Flûte 8 p. et Bourdon 16 p.)
Rall.
Tempo diminuendo poco a poco.
Rall.
Dim.
16 p. seul.

A Mr. J. MERKLIN Facteur d'Orgues.

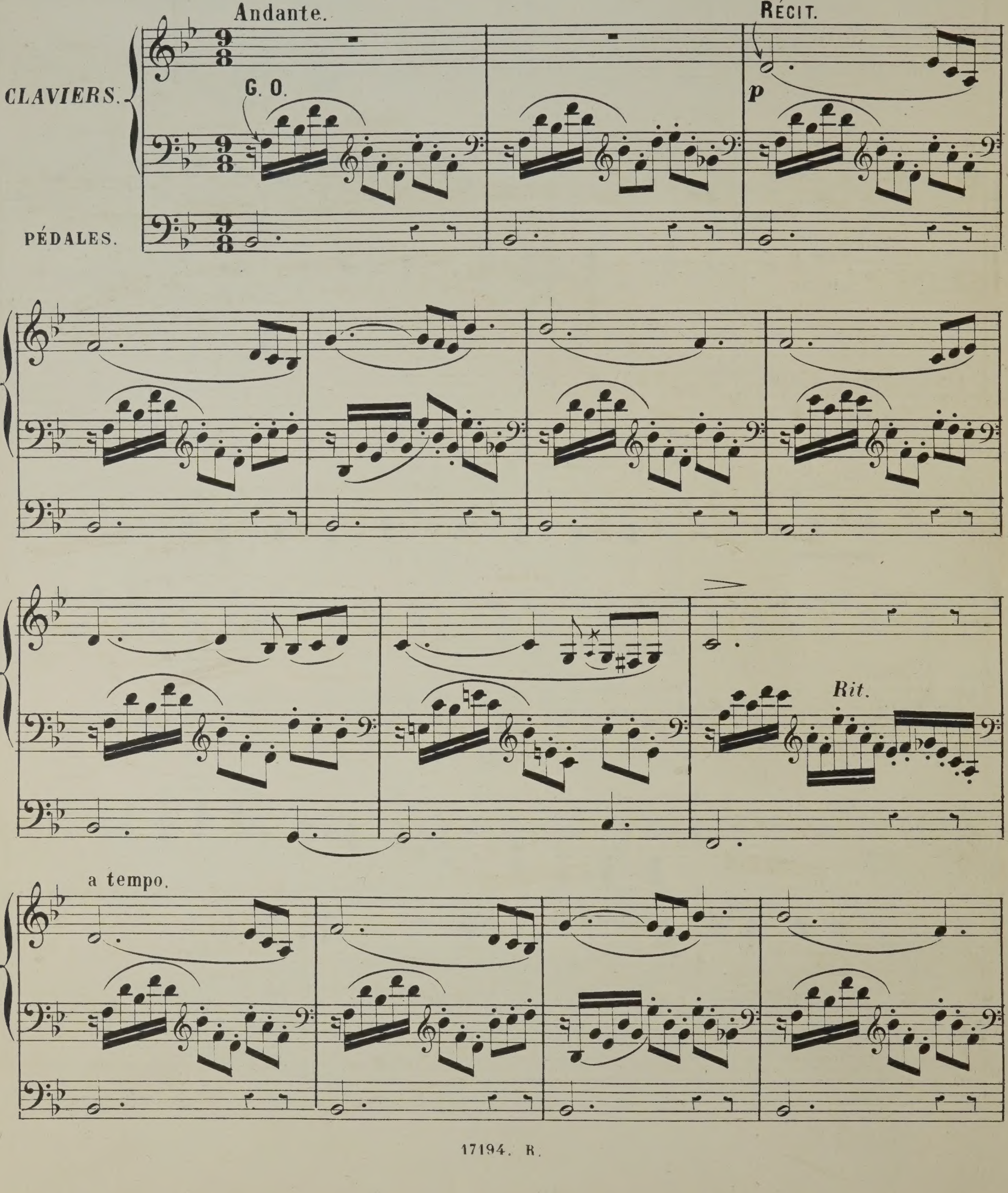
CANTABILE

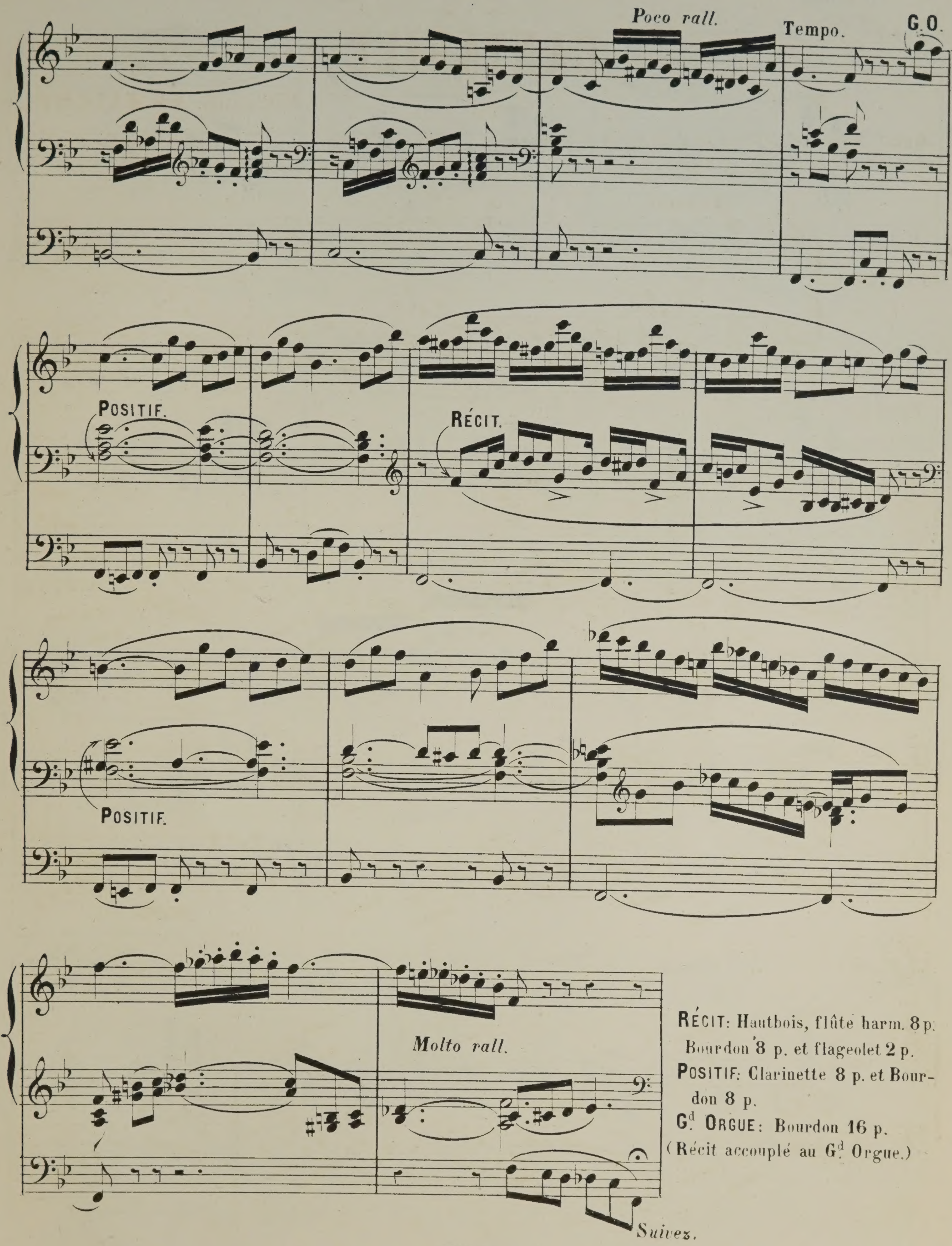
No. 4.

Edmond LEMAIGRE.

RÉCIT_ Basson 8 p. Flûte et Bourdon 8 p. et Tremblant.
POSITIF_ Bourdon 8 p. et Salicional 8 p.

Gd ORGUE_ Flûte harmonique 8 p. et Bourdon 8 p.
PÉDALES_ Bourdons de 16 et 8 p.


Andante.
RÉCIT.
CLAVIERS.
G. O.
p
PÉDALES.
Rit.
a tempo.

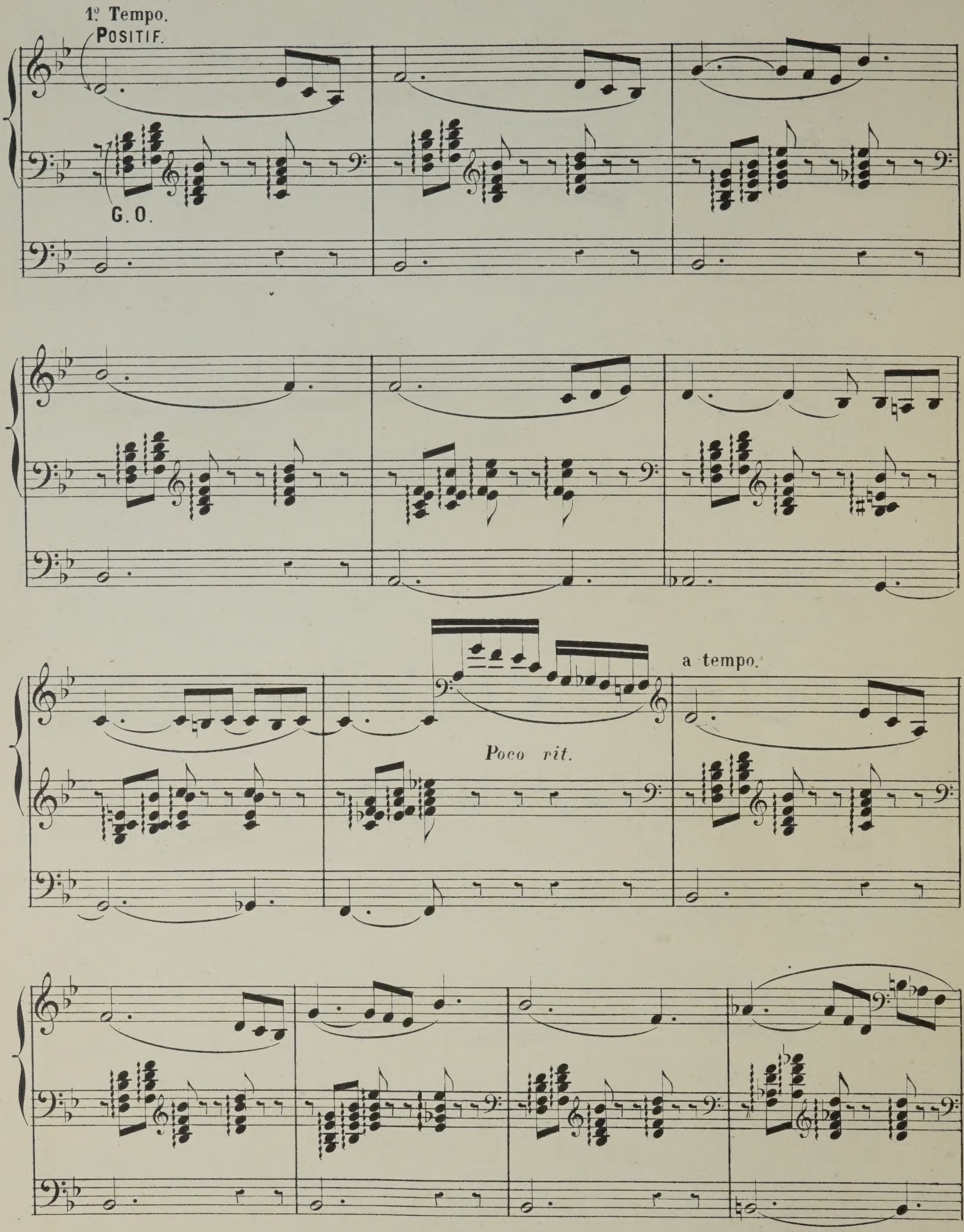

Poco rall.
Tempo.
G.O.
POSITIF.
RÉCIT.
POSITIF.
Molto rall.
Suivez.

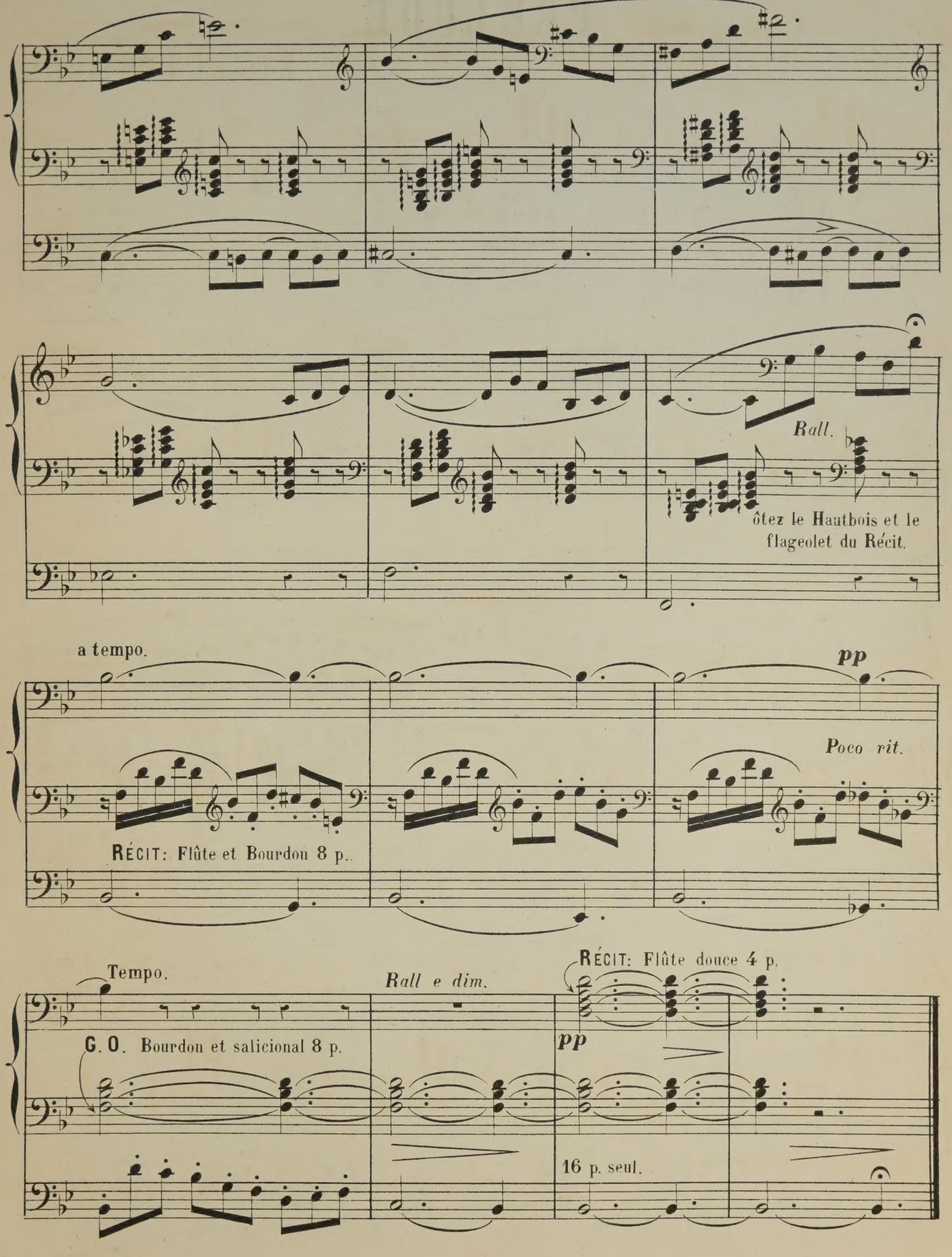
RÉCIT: Hautbois, flûte harm. 8 p. Bourdon 8 p. et flageolet 2 p.

POSITIF: Clarinette 8 p. et Bourdon 8 p.

G^d ORGUE: Bourdon 16 p.

(Récit accouplé au G^d Orgue.)

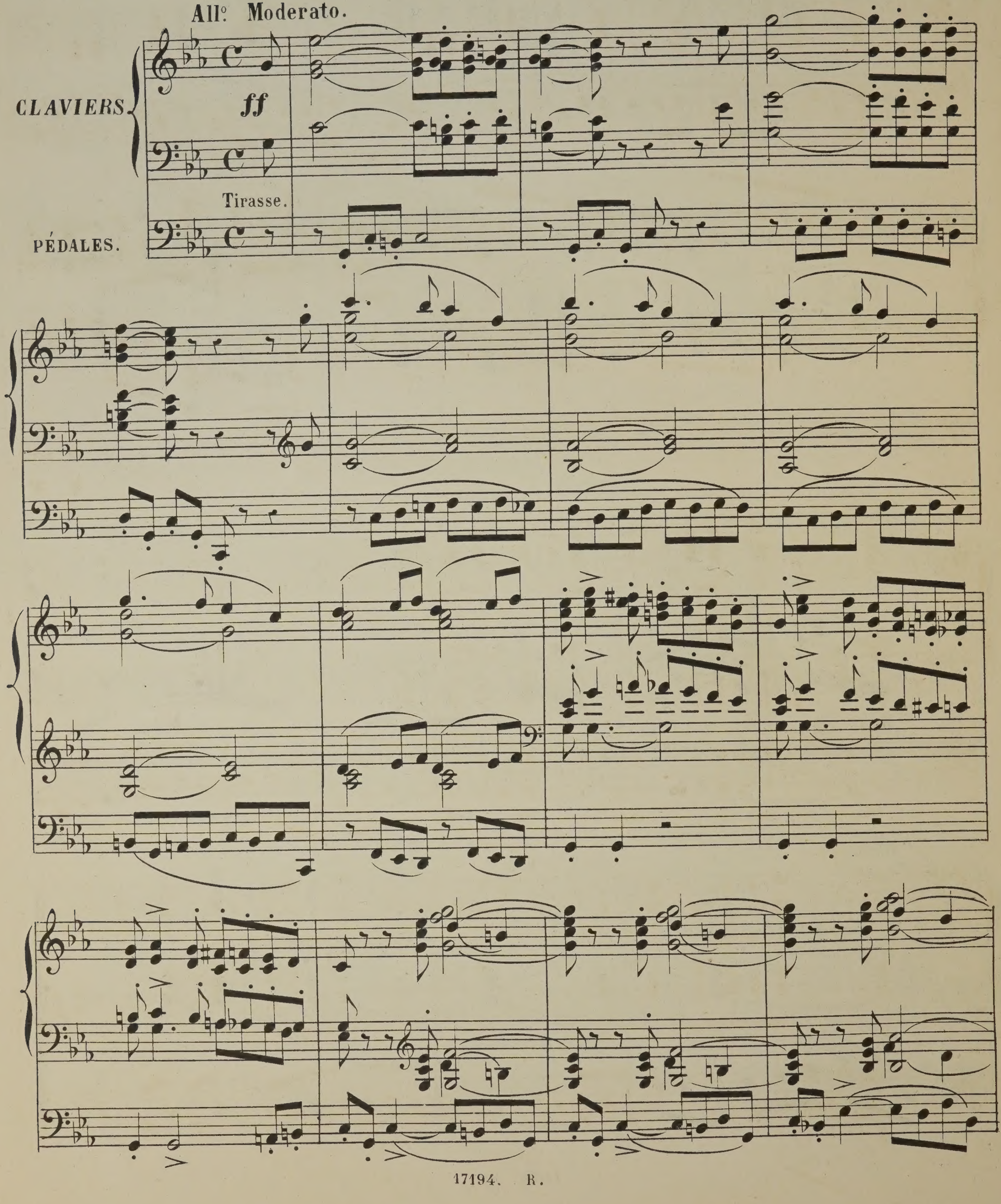

1º Tempo.
POSITIF.
G.O.
Poco rit.
a tempo.

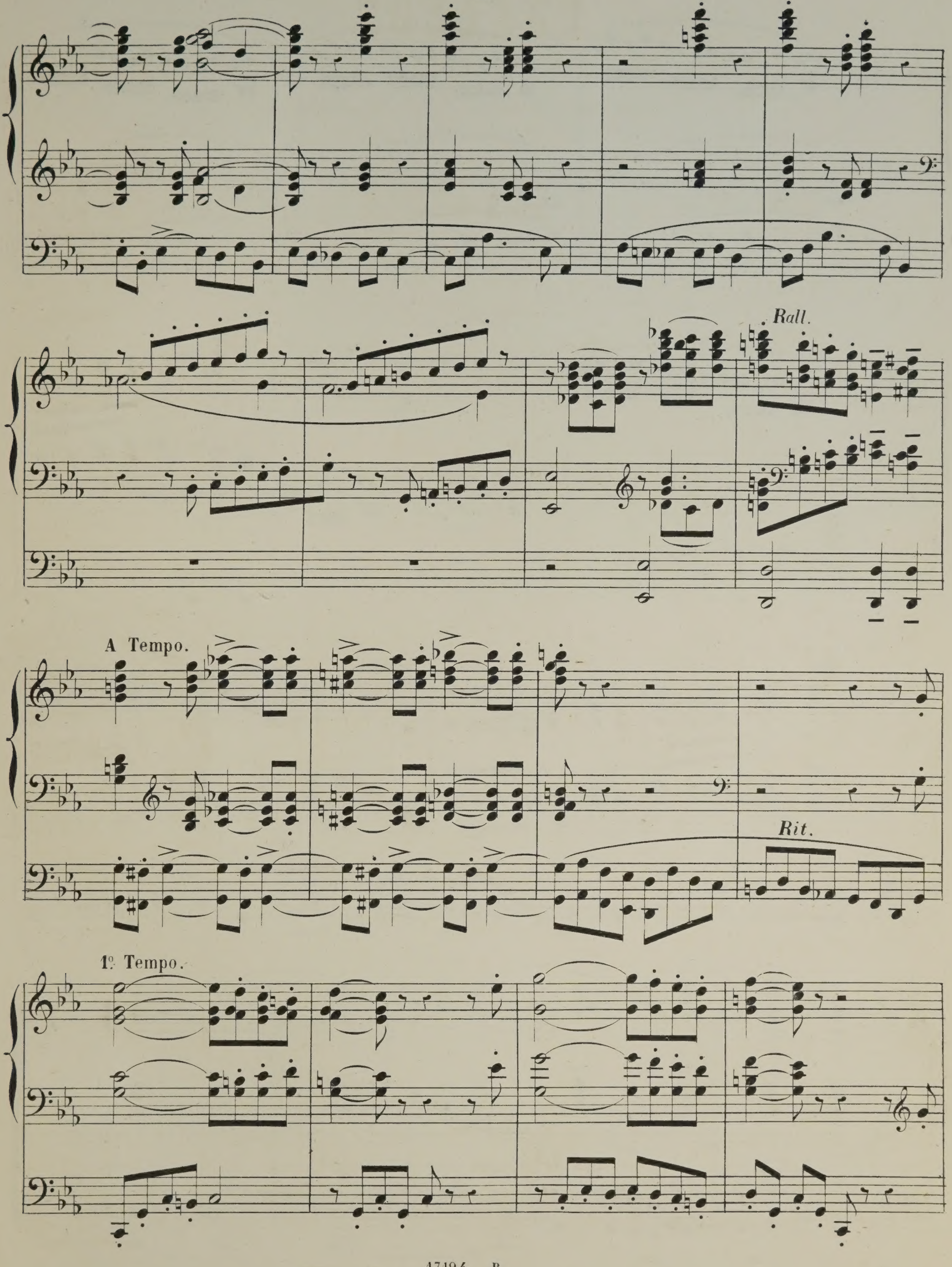

Rall.
ôtez le Hautbois et le flageolet du Récit.
a tempo.
pp
Poco rit.
RÉCIT: Flûte et Bourdon 8 p..
Tempo.
Rall e dim.
RÉCIT: Flûte douce 4 p.
G.O. Bourdon et salicional 8 p.
pp
16 p. seul.

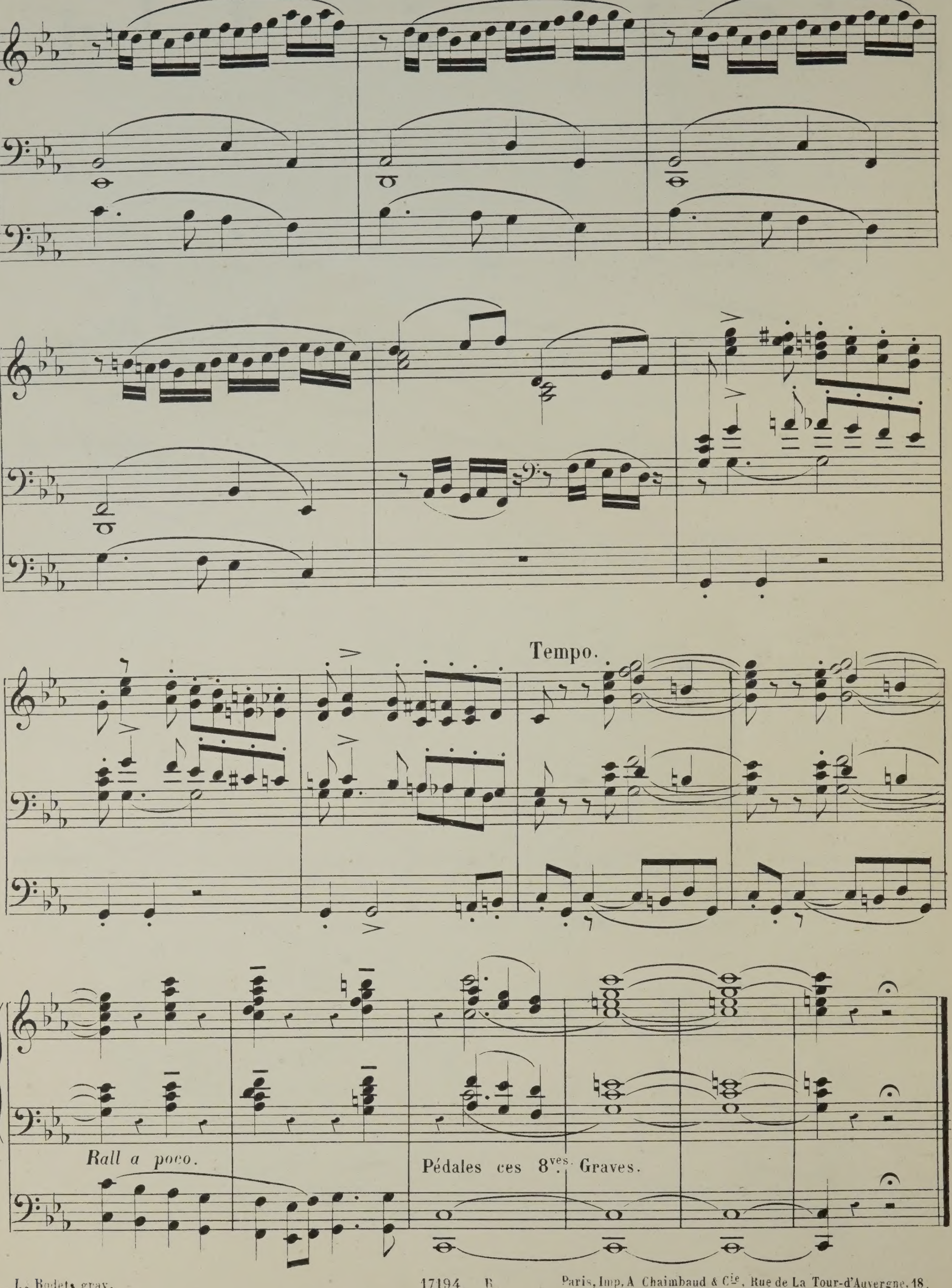
PRÈLUDE

Edmond LEMAIGRE.

Grand Chœur à tous les claviers. (claviers reunis.)


All° Moderato.
CLAVIERS.
ff
Tirasse.
PÉDALES.


Rall.
A Tempo.
Rit.
1º Tempo.


Tempo.
Rall a poco.
Pédales ces 8ves. Graves.

Hommage à Monseigneur NICOLAS AVERARDI
Auditeur de la Nonciature apostolique à Paris.

MAGNIFICAT

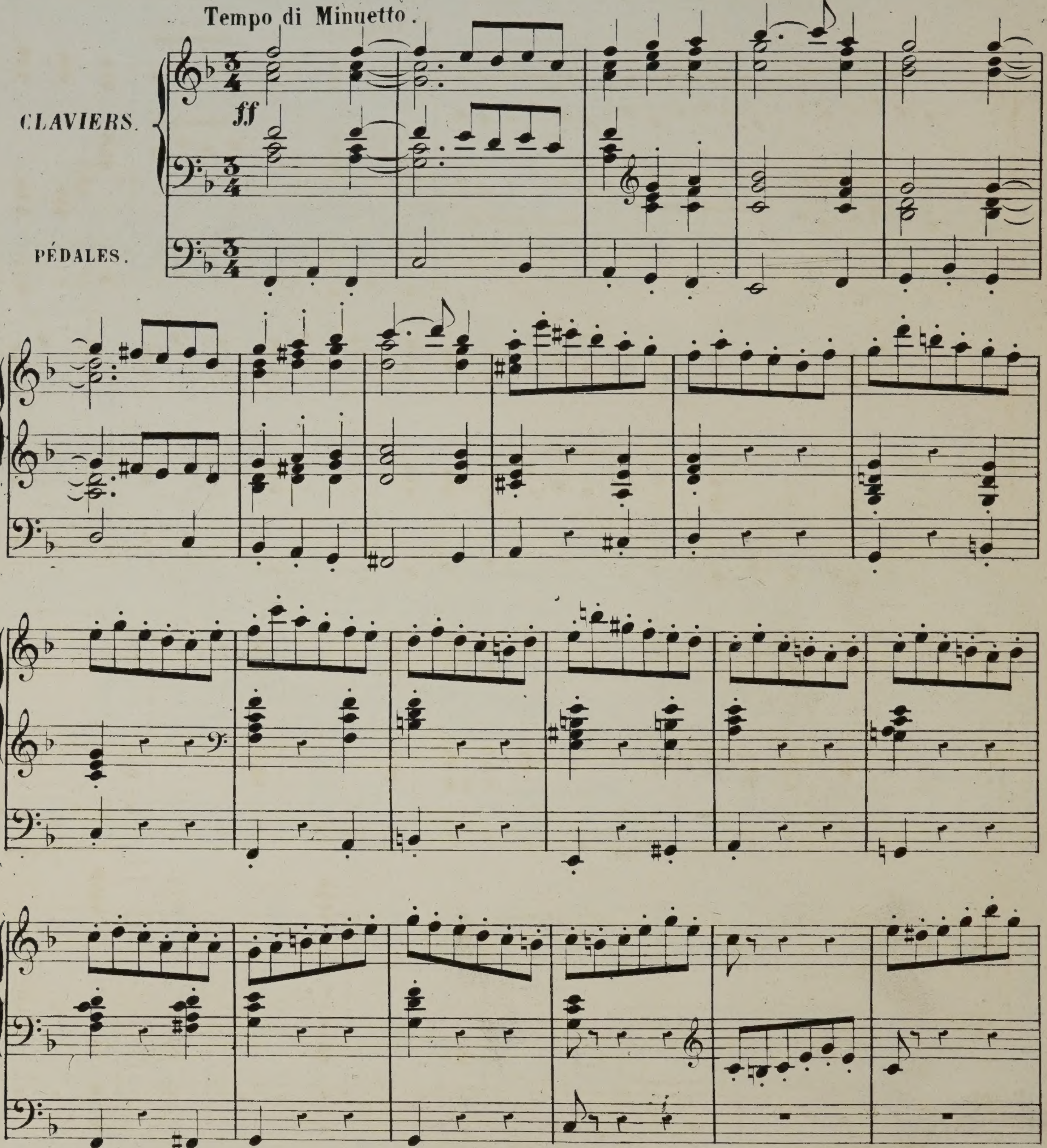
EN FA MAJEUR.

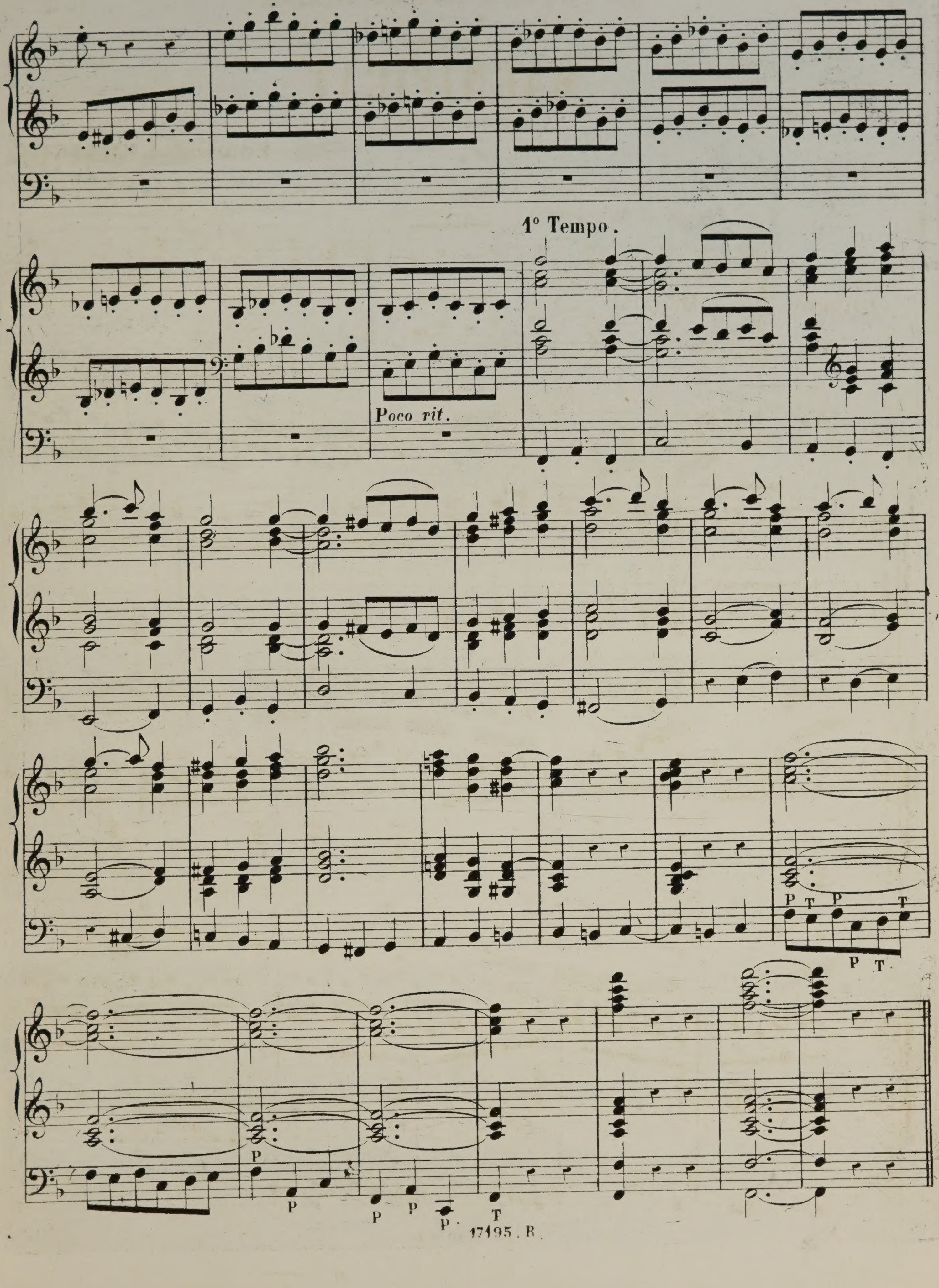
3me. Cahier.

Edmond LEMAIGRE

N° 1.

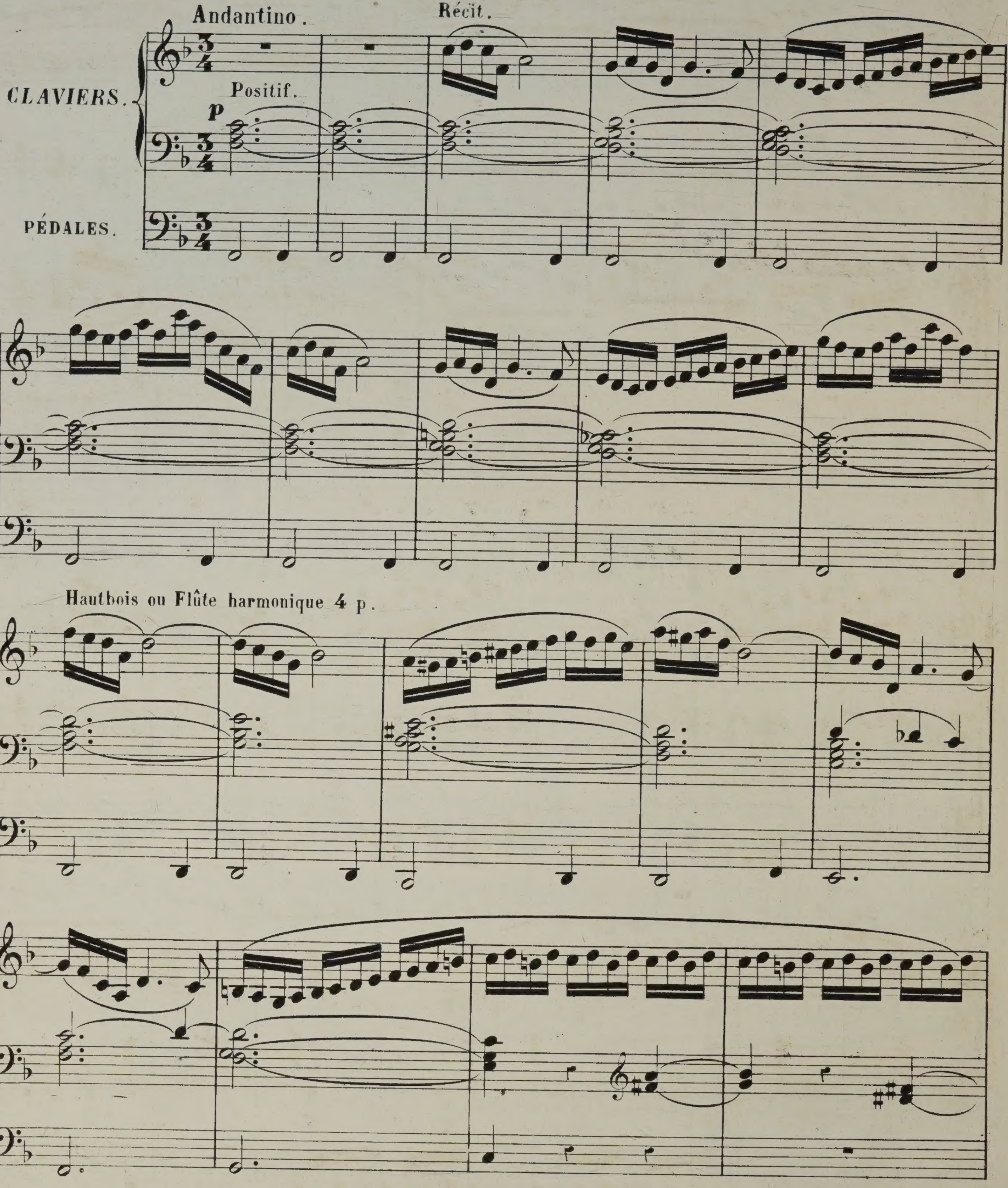
GRAND CHOEUR à tous les claviers (claviers réunis)

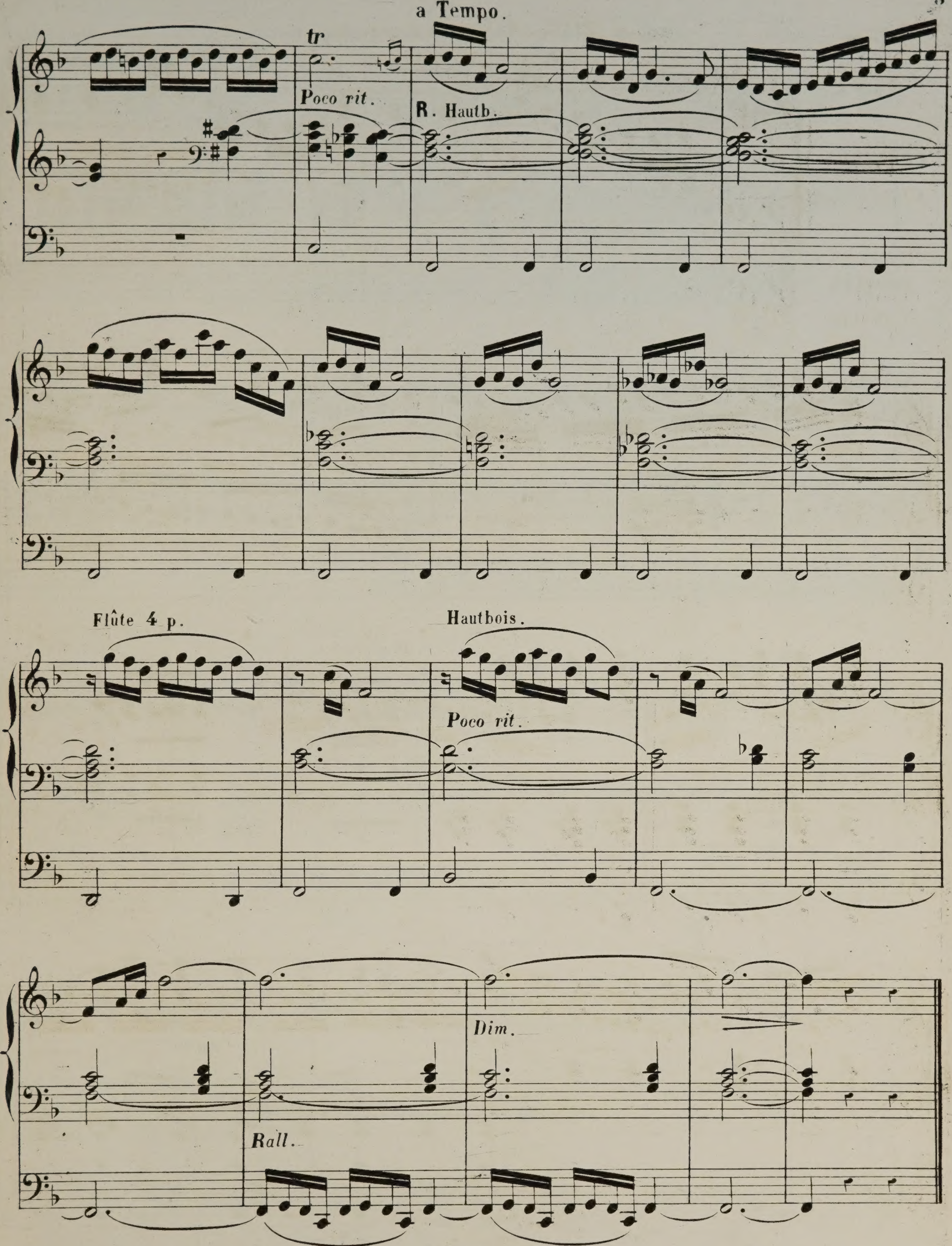

Tempo di Minuetto.
CLAVIERS.
ff
PÉDALES.


1° Tempo.
Poco rit.
P
T
P
T
P
T.
P
P
P
P
P
P.
T

RÉCIT _ Hautbois et Bourdon 8 p.
POSITIF _ Fonds doux 8 p..
PÉDALES _ Flûte 8 p.et Bourdon 16 p.

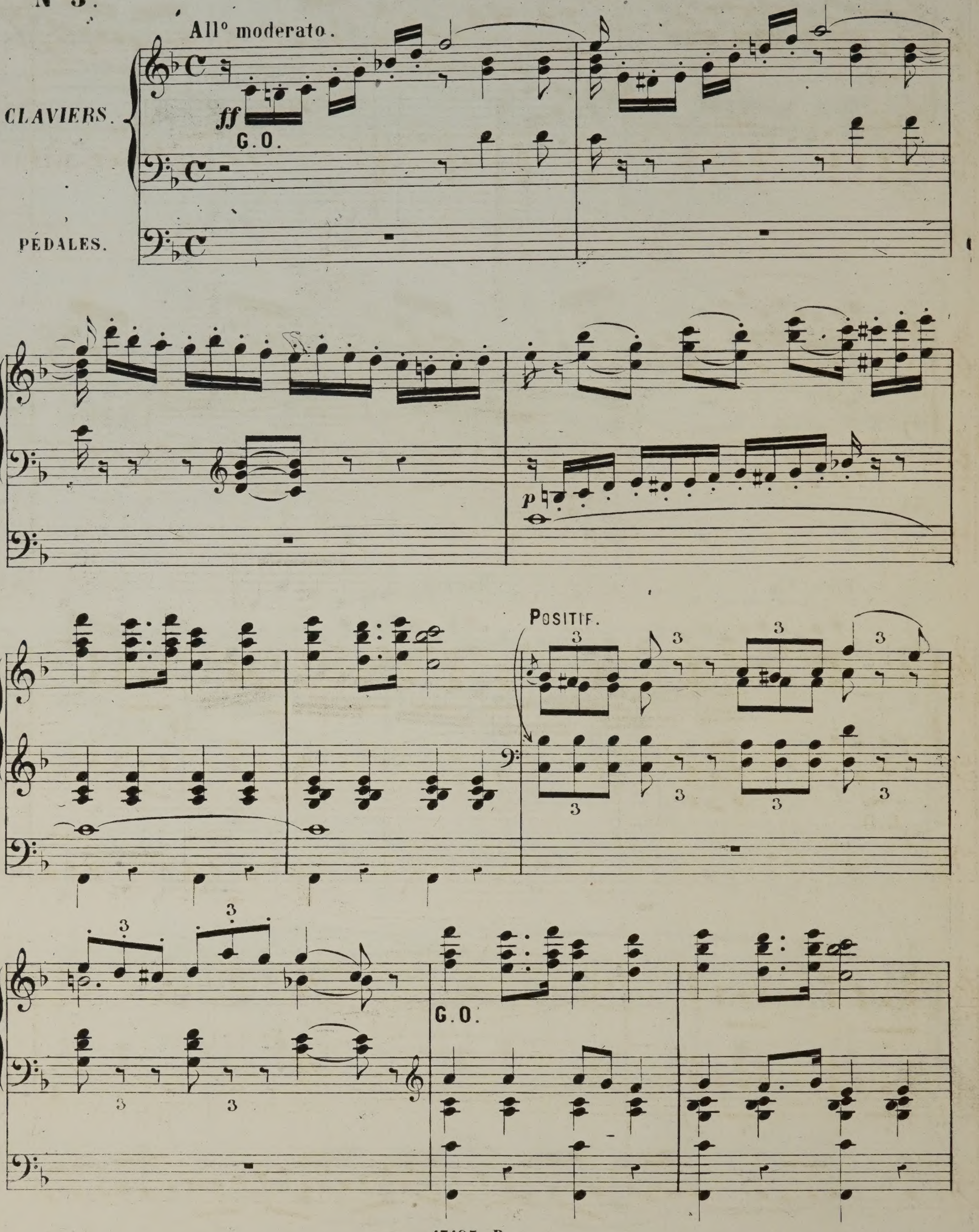
N° 2.

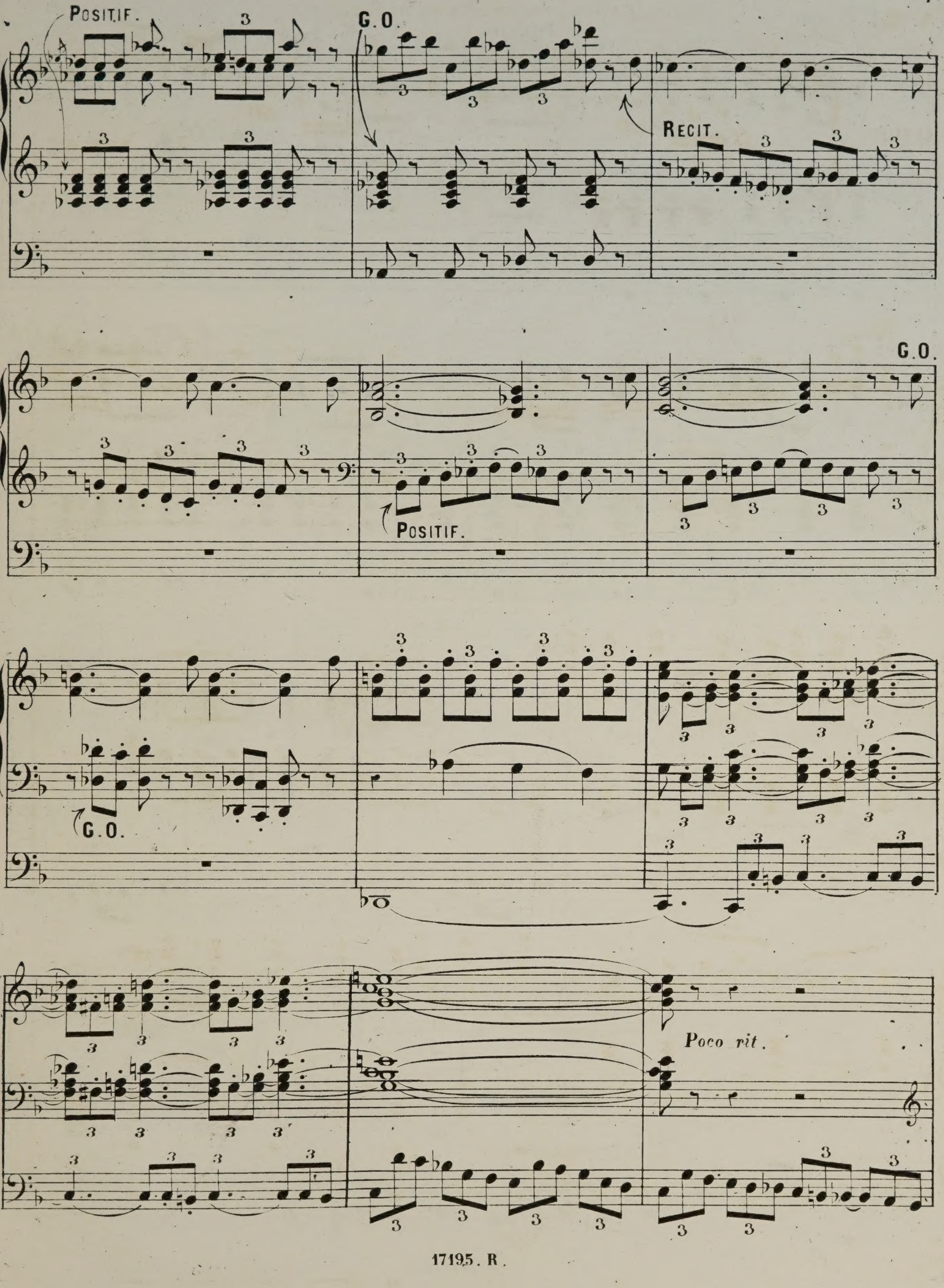

Andantino.
Récit.
CLAVIERS.
Positif.
p
PÉDALES.
Hautbois ou Flûte harmonique 4 p.

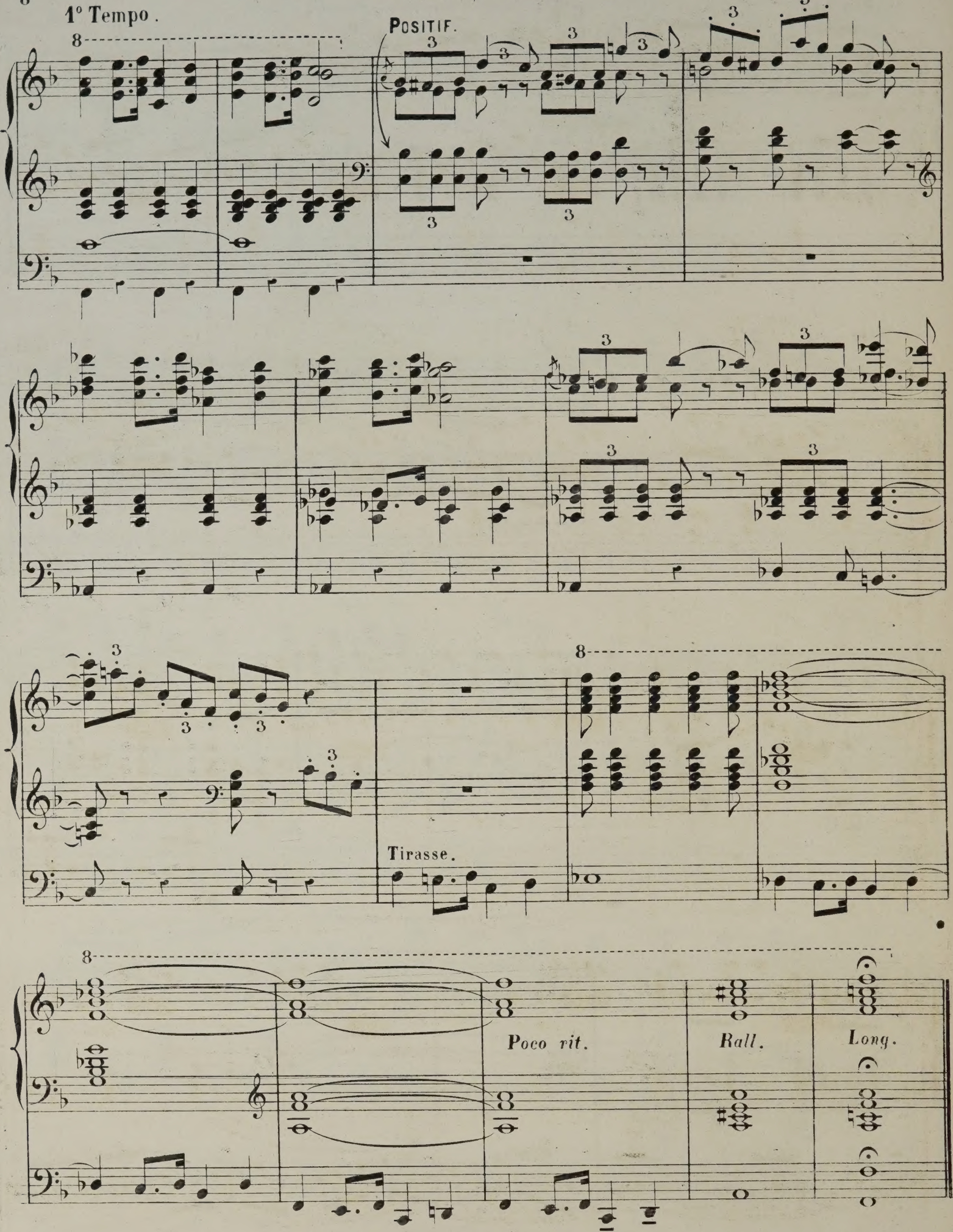

a Tempo.
tr
Poco rit.
R. Hautb.
Flûte 4 p.
Hautbois.
Poco rit.
Dim.
Rall.

N° 3.

GRAND CHOEUR à tous les claviers (claviers réunis)


All° moderato.
CLAVIERS.
PÉDALES.
ff
G.O.
p
POSITIF.
3
G.O.


POSITIF.
G.O.
RECIT.
G.O.
POSITIF.
G.O.
Poco rit.

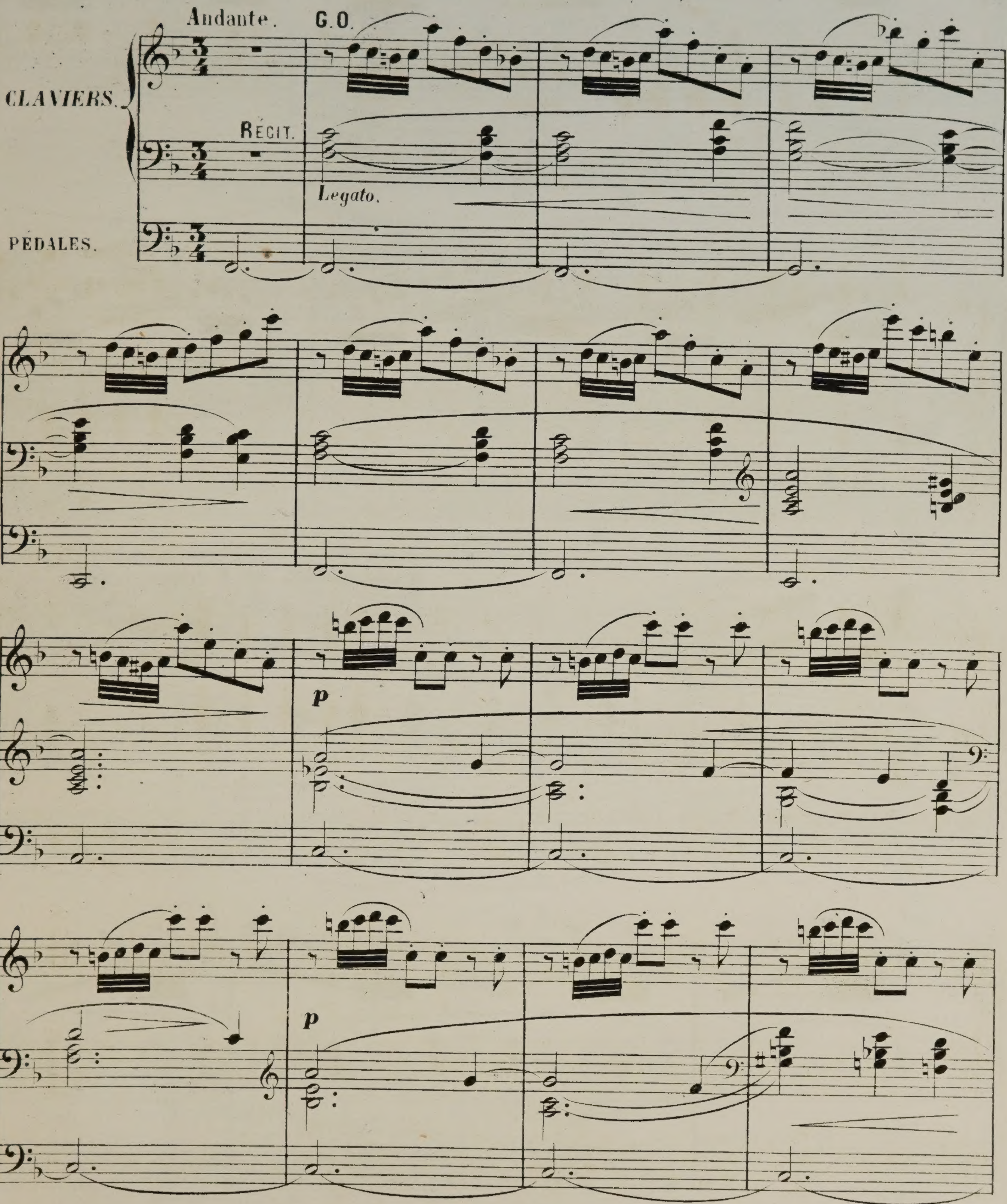

1° Tempo.
8
Positif.
3
Tirasse.
8
8
Poco rit.
Rall.
Long.

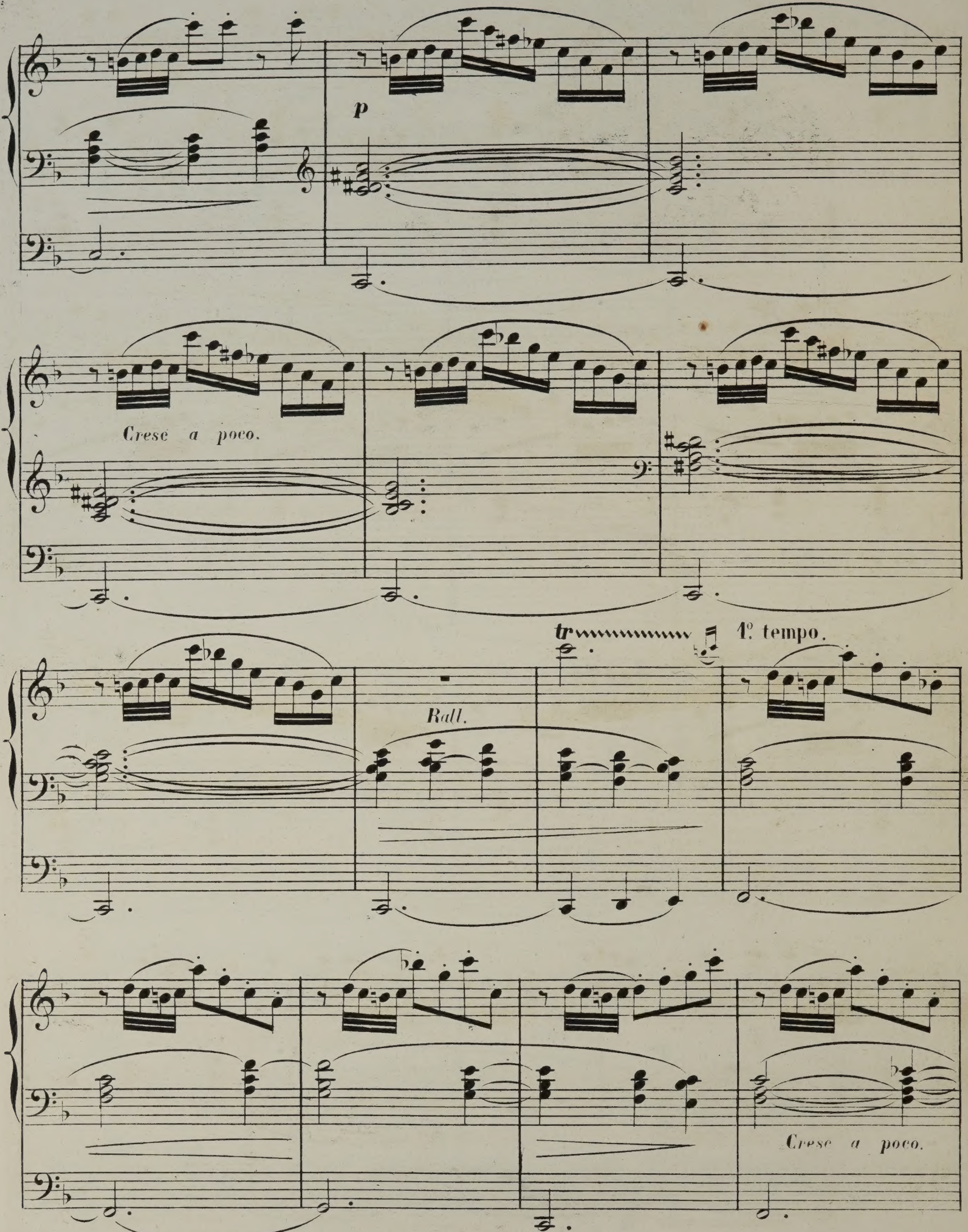
N°. 4.

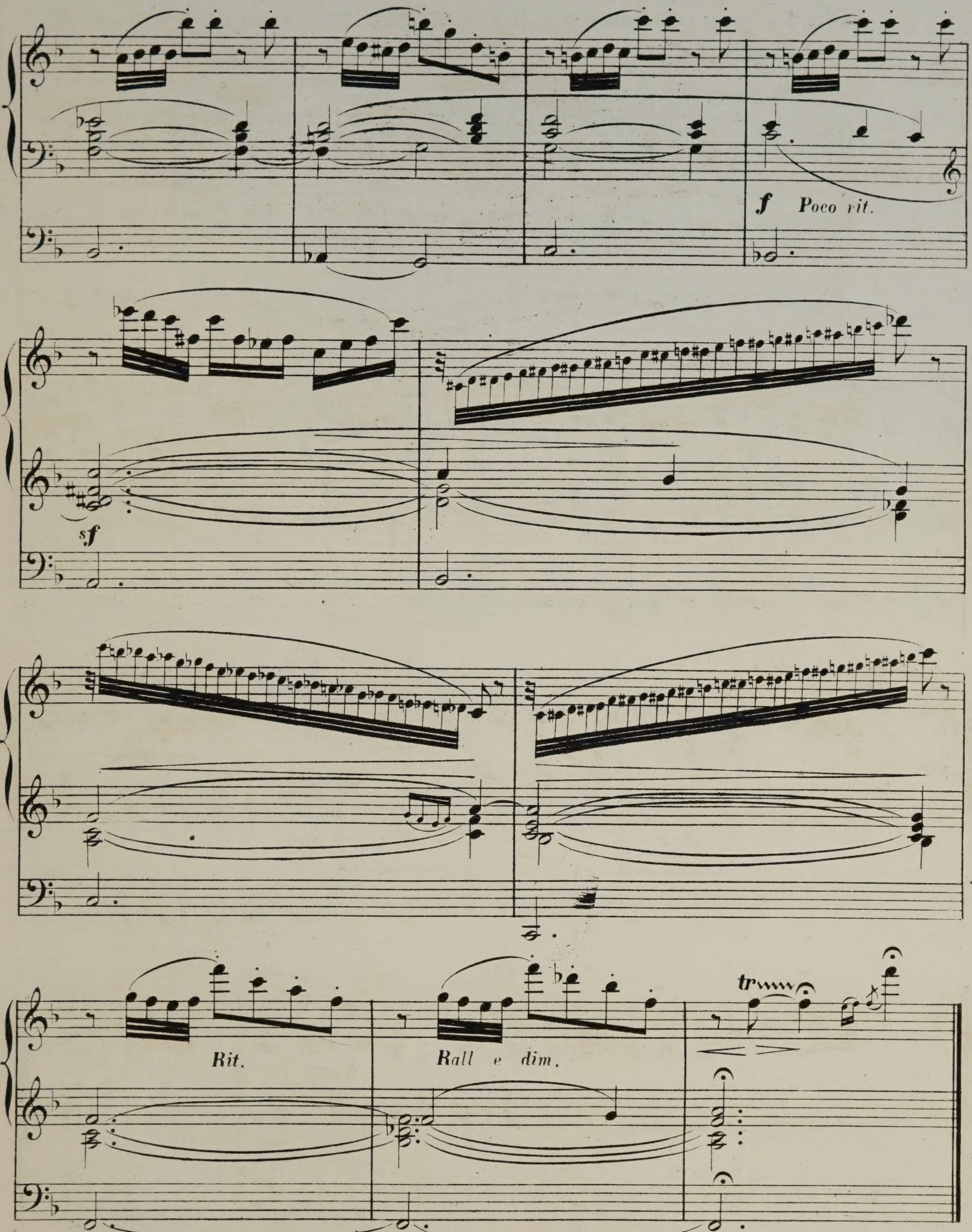
RÉCIT_ Voix humaine et Bourdon de 8 p. avec le tremolo.

Gd ORGUE_ Flûte harmonique 8 p.

PÉDALES_ Bourdon 16 p. et Flûte 8 p.


Andante.
G.O.
CLAVIERS.
RÉCIT.
Legato.
PÉDALES.
p
p

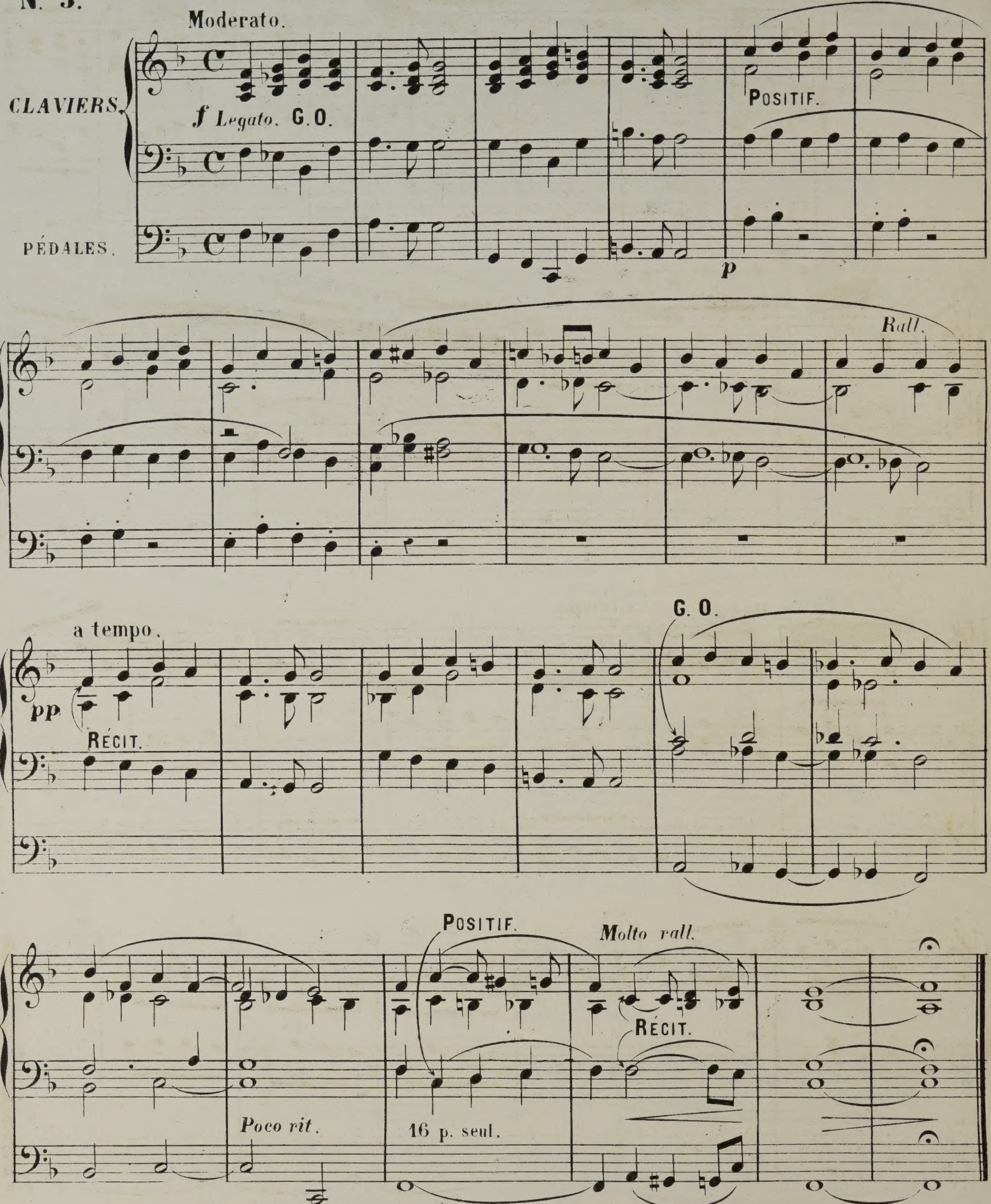

p
Cresc a poco.
tr
1° tempo.
Rall.
Cresc a poco.


f
Poco rit.
sf
Rit.
Rall e dim.
tr

RÉCIT_Voix céleste et Bourdon de 8 p.
POSITIF_Fonds de 8 p.

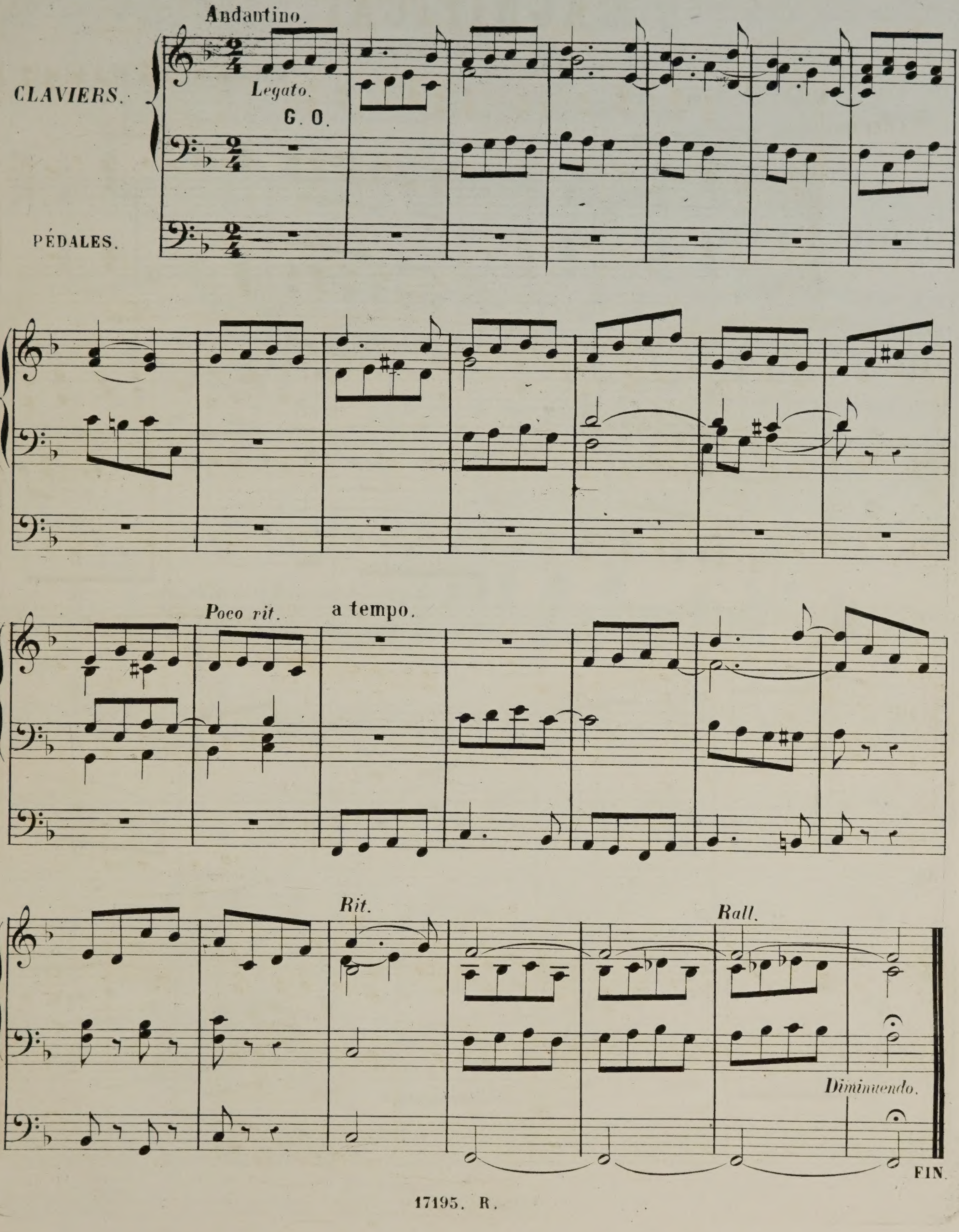
G.ᵈ ORGUE_Tous les fonds de 16 et 8 p.
PÉDALES_Fonds de 16 et 8 p.

Nº 5.


Moderato.
CLAVIERS.
f Legato. G.O.
POSITIF.
PÉDALES.
p
Rall.
a tempo.
pp
RÉCIT.
G.O.
POSITIF.
Molto rall.
RÉCIT.
Poco rit.
16 p. seul.

N^{o} 6.

G^{d} ORGUE _ Tous les fonds de 16 p. et 4 p.


Andantino.
CLAVIERS.
Legato.
G. O.
PÉDALES.
Poco rit.
a tempo.
Rit.
Rall.
Diminuendo.
FIN.

A Monsieur l'Abbé GEISPITZ
Maître de Chapelle à Notre-Dame de Paris.

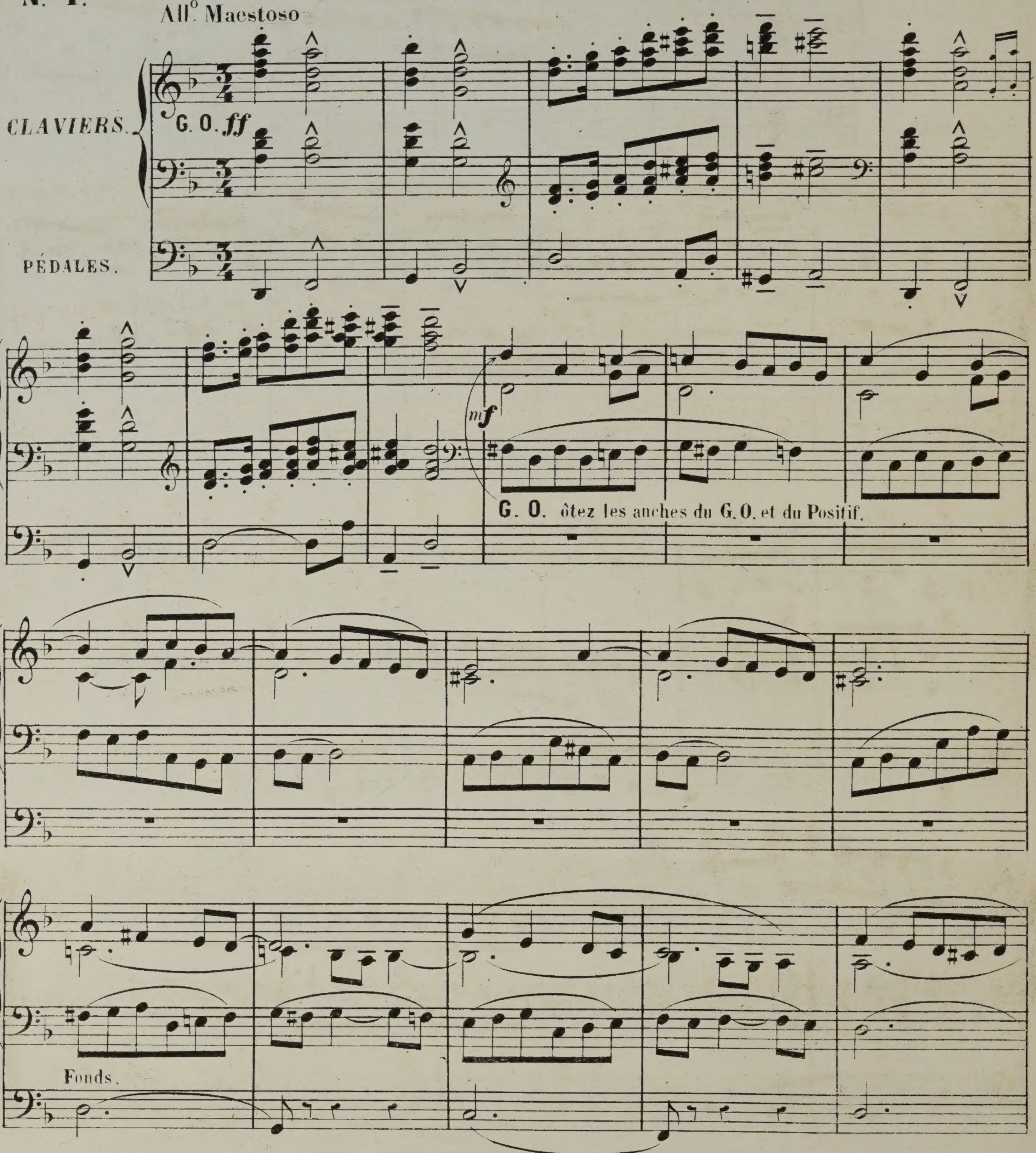
MAGNIFICAT

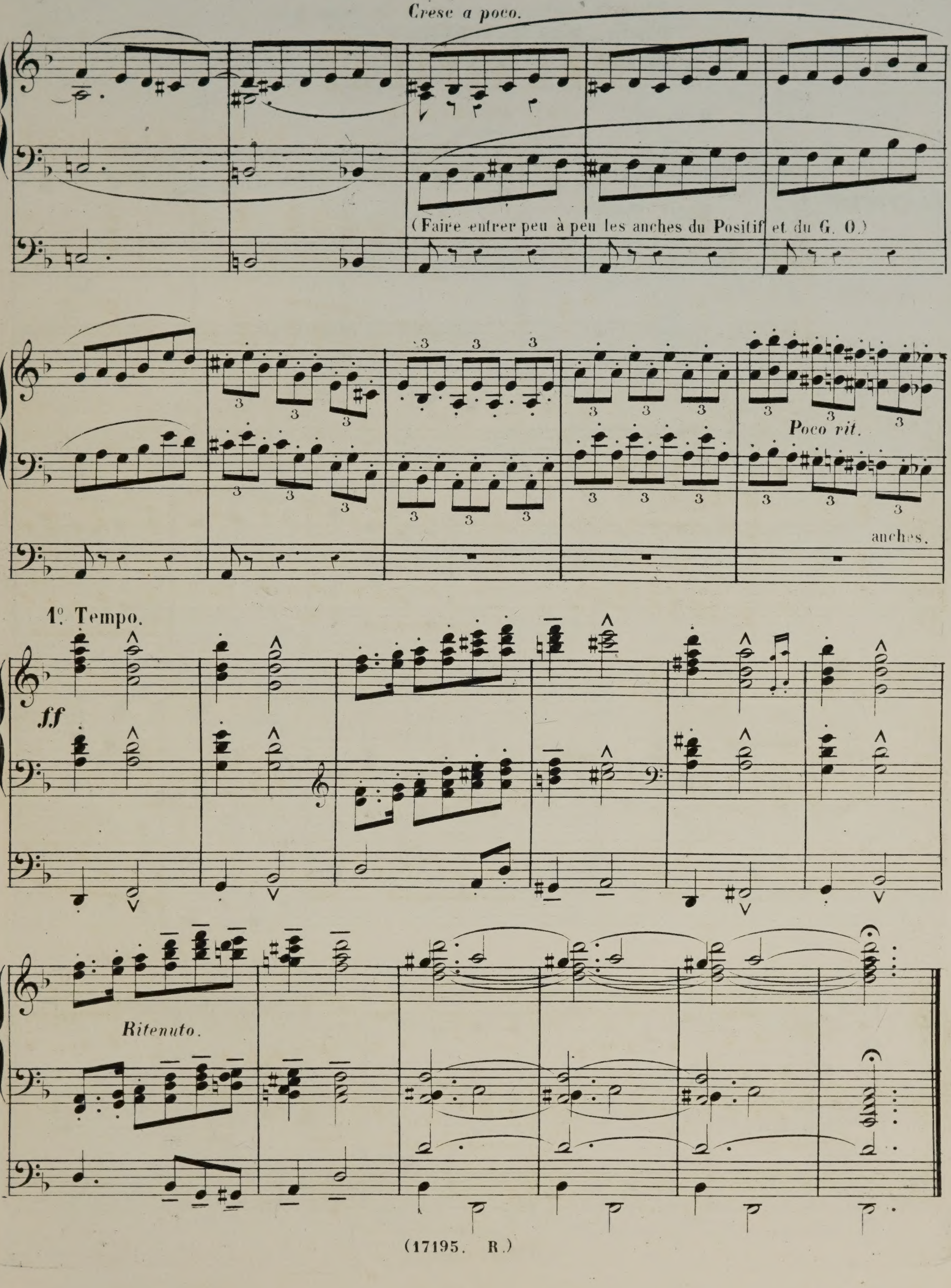
EN RÉ MINEUR.

Edmond LEMAIGRE.

N°. 1.

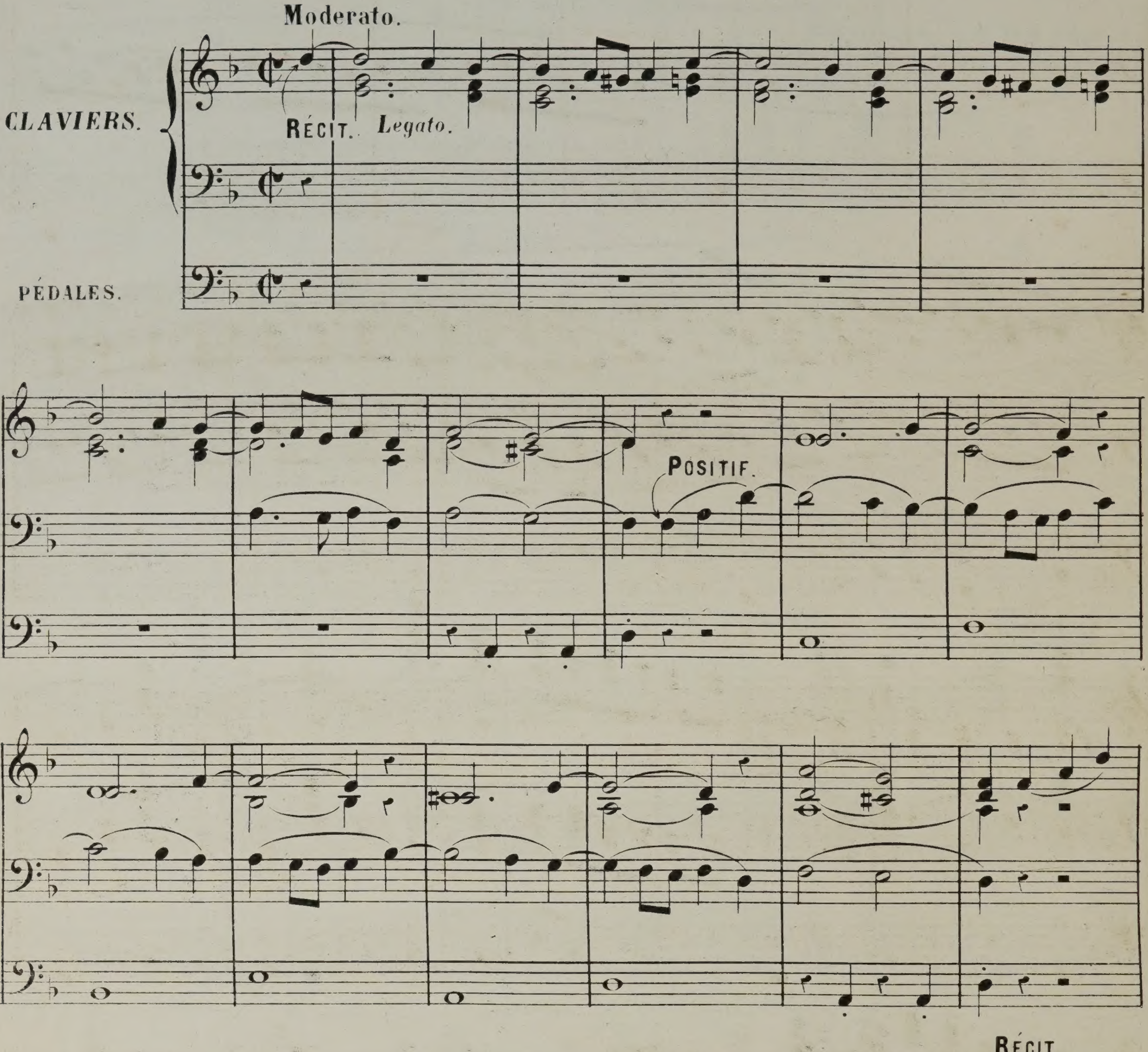
Grand Chœur à tous les claviers (claviers réunis)

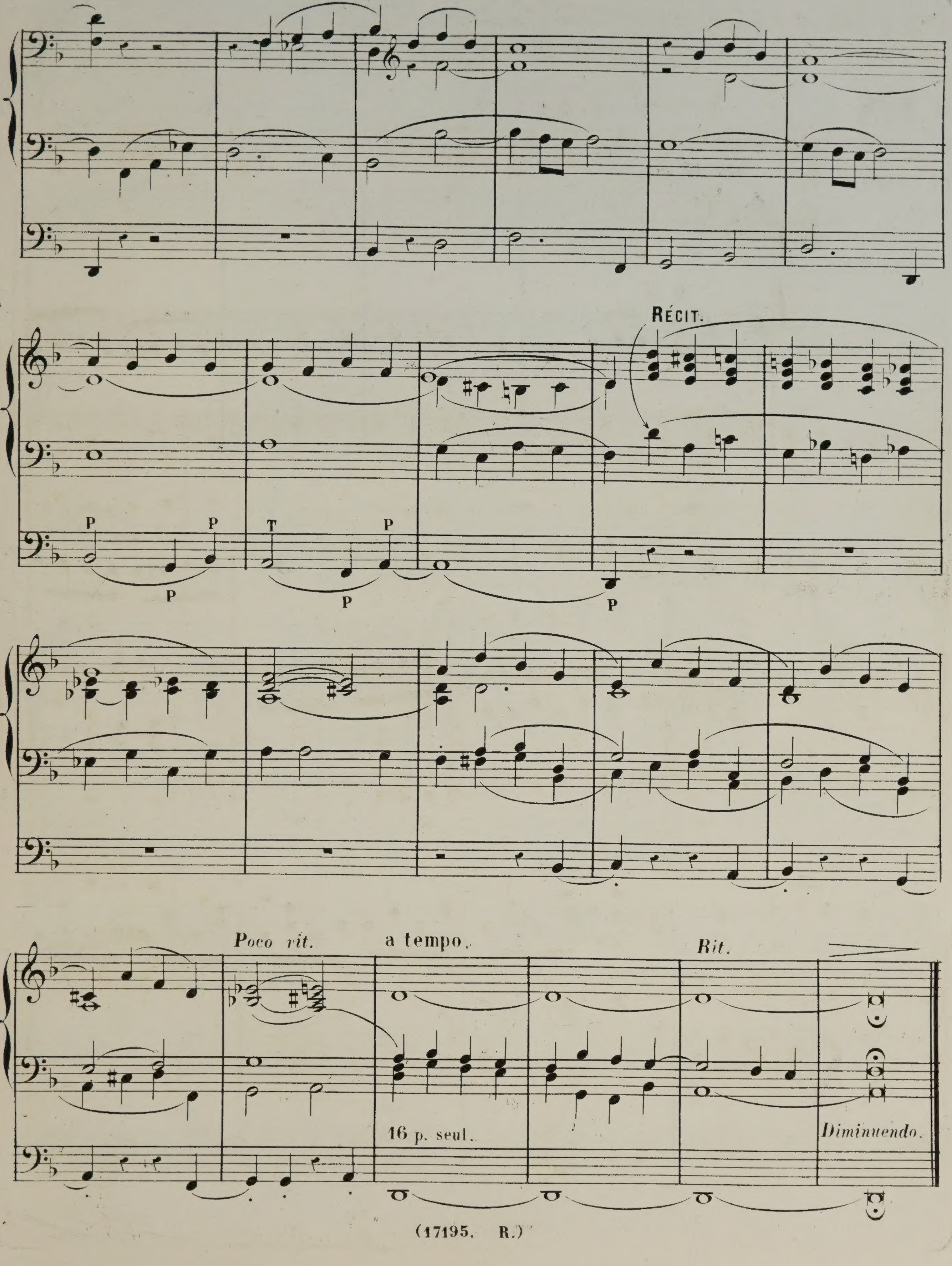

All° Maestoso
CLAVIERS.
G. O. ff
PÉDALES.
mf
G. O. ôtez les anches du G. O. et du Positif.
Fonds.


Cresc a poco.
(Faire entrer peu à peu les anches du Positif et du G. O.)
Poco rit.
anches.
1º Tempo.
ff
Ritenuto.

RÉCIT _ Voix céleste Bourdon 8 p. et fl: harm: 8 p.
POSITIF _ Montre 8 p. et Bourdon 8 p.
PÉDALES _ Fonds dont le 16 p. et 8 p.

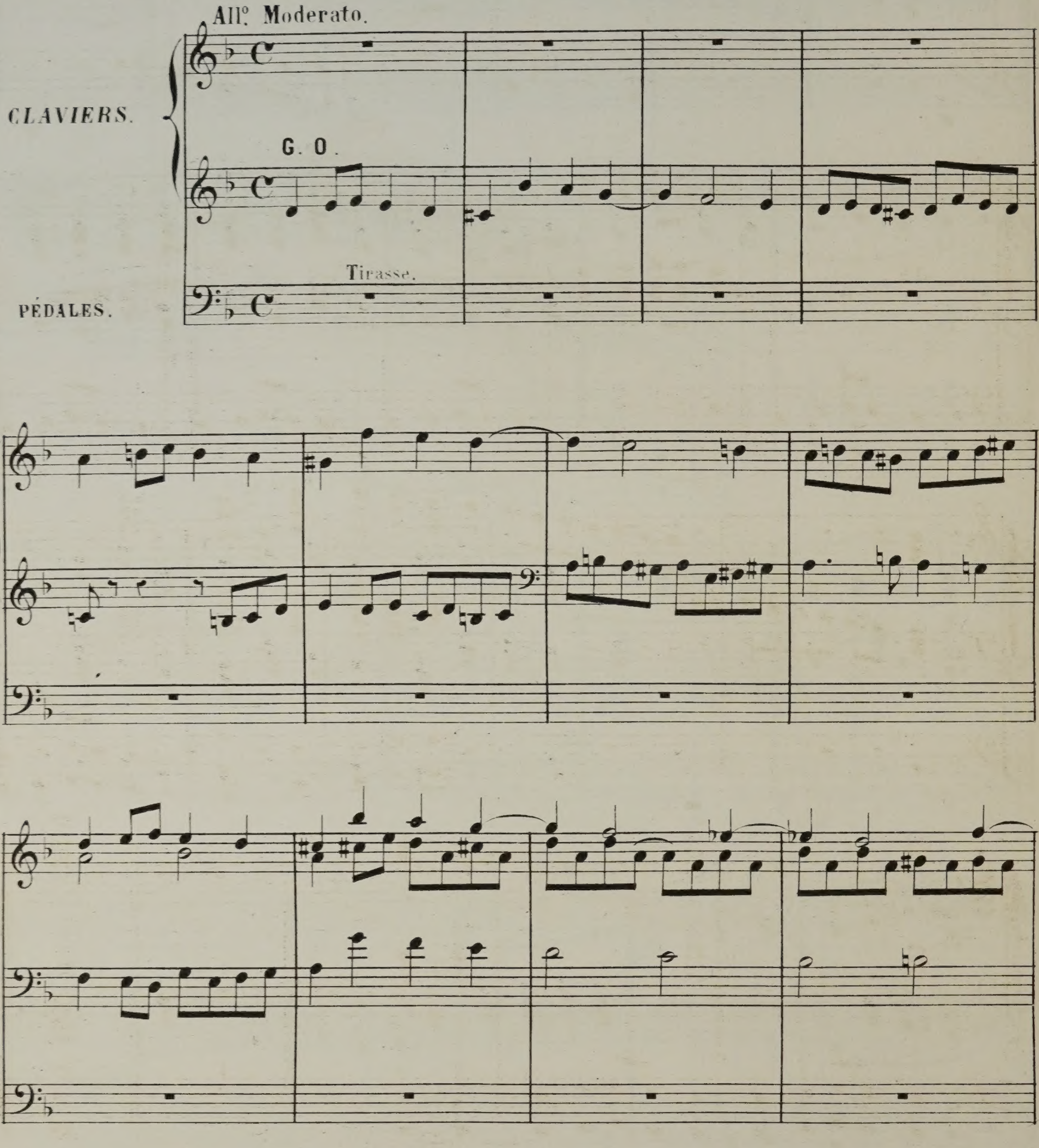
N° 2.

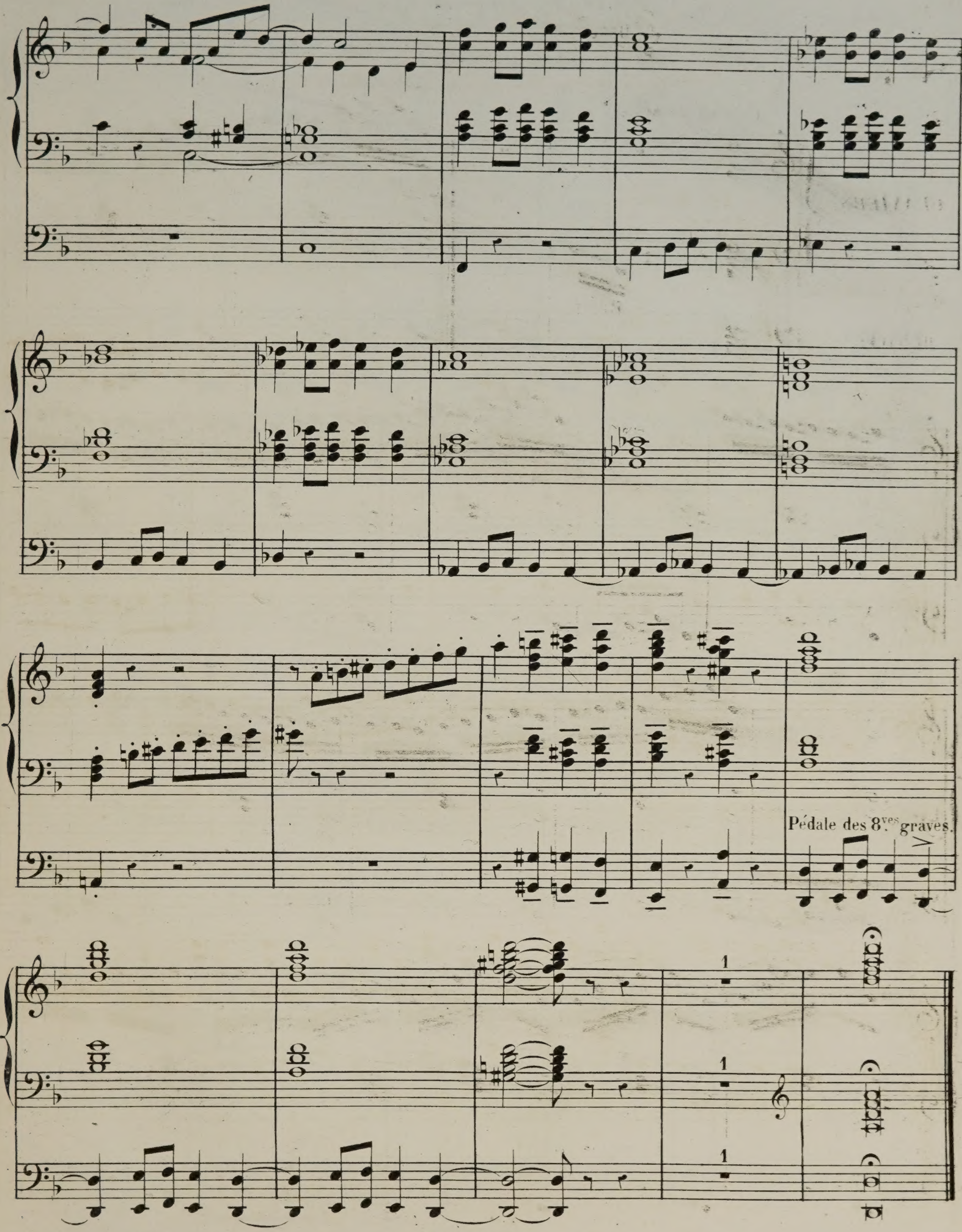

Moderato.
CLAVIERS.
RÉCIT.
Legato.
PÉDALES.
POSITIF.
POSITIF.
RÉCIT.


RÉCIT.
P
P
P
T
P
P
P
Poco rit.
a tempo.
Rit.
16 p. seul.
Diminuendo.

GRAND CHŒUR à tous les claviers (claviers réunis.)

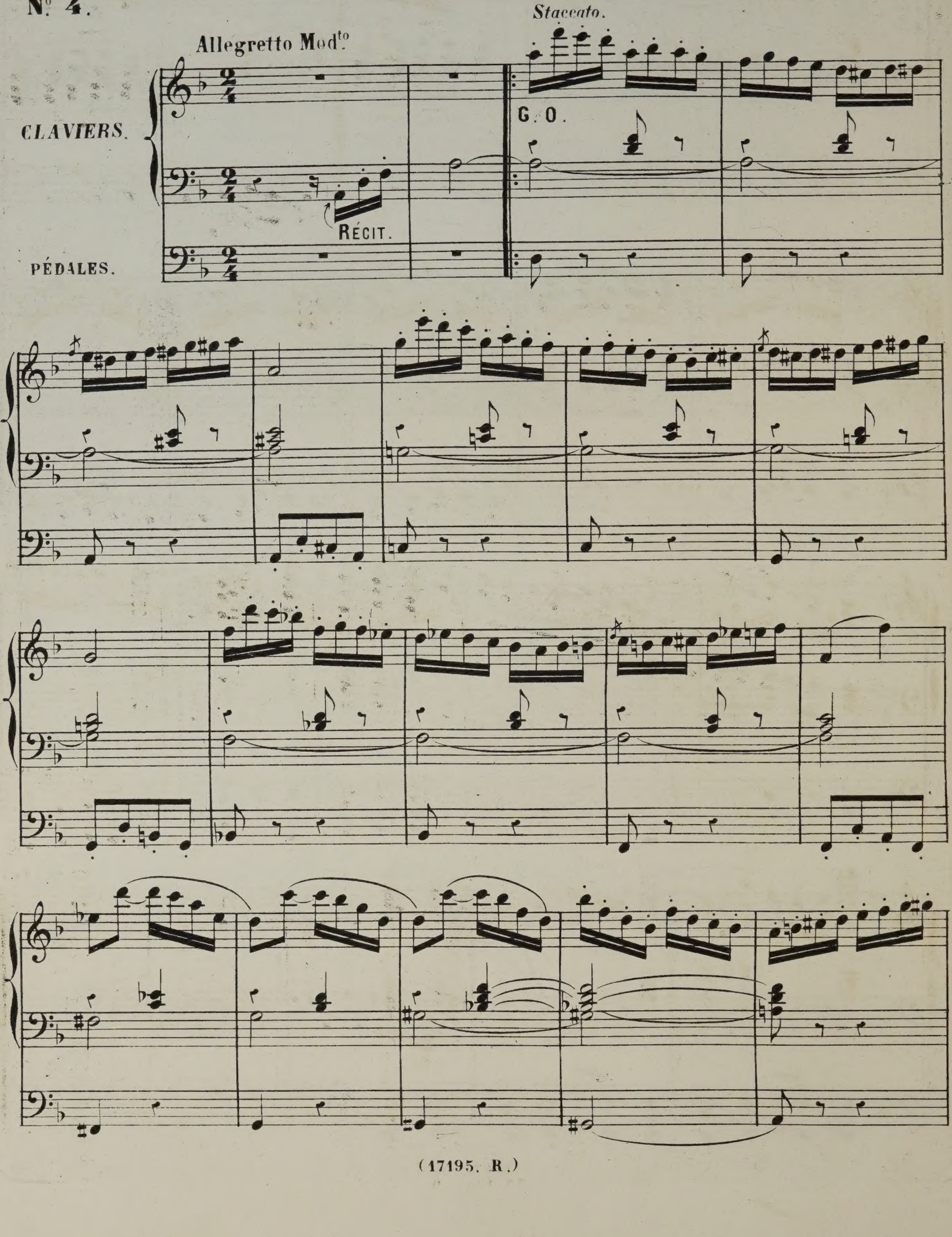
N° 3.

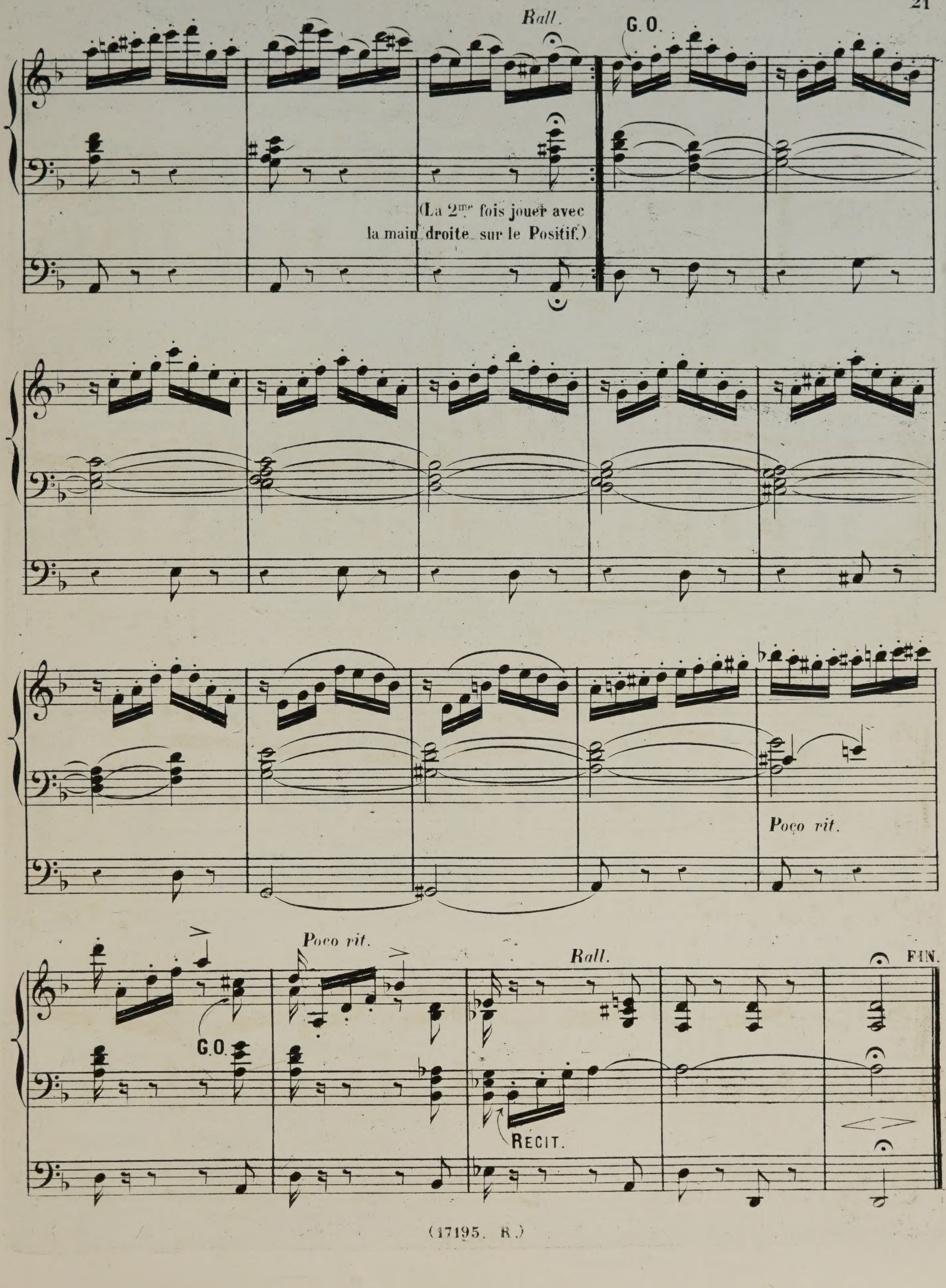

All° Moderato.
CLAVIERS.
G. O.
Tirasse.
PÉDALES.


Pédale des 8ves graves.

Récit _ Gambe 8 p. fl 8 p. Bourdon 8 p.
Positif _ Flûte harmonique 4 p.
G^d Orgue _ Flûte harmonique 8 p.
Pédales _ Flûte 8 p. et Bourdon 16 p.

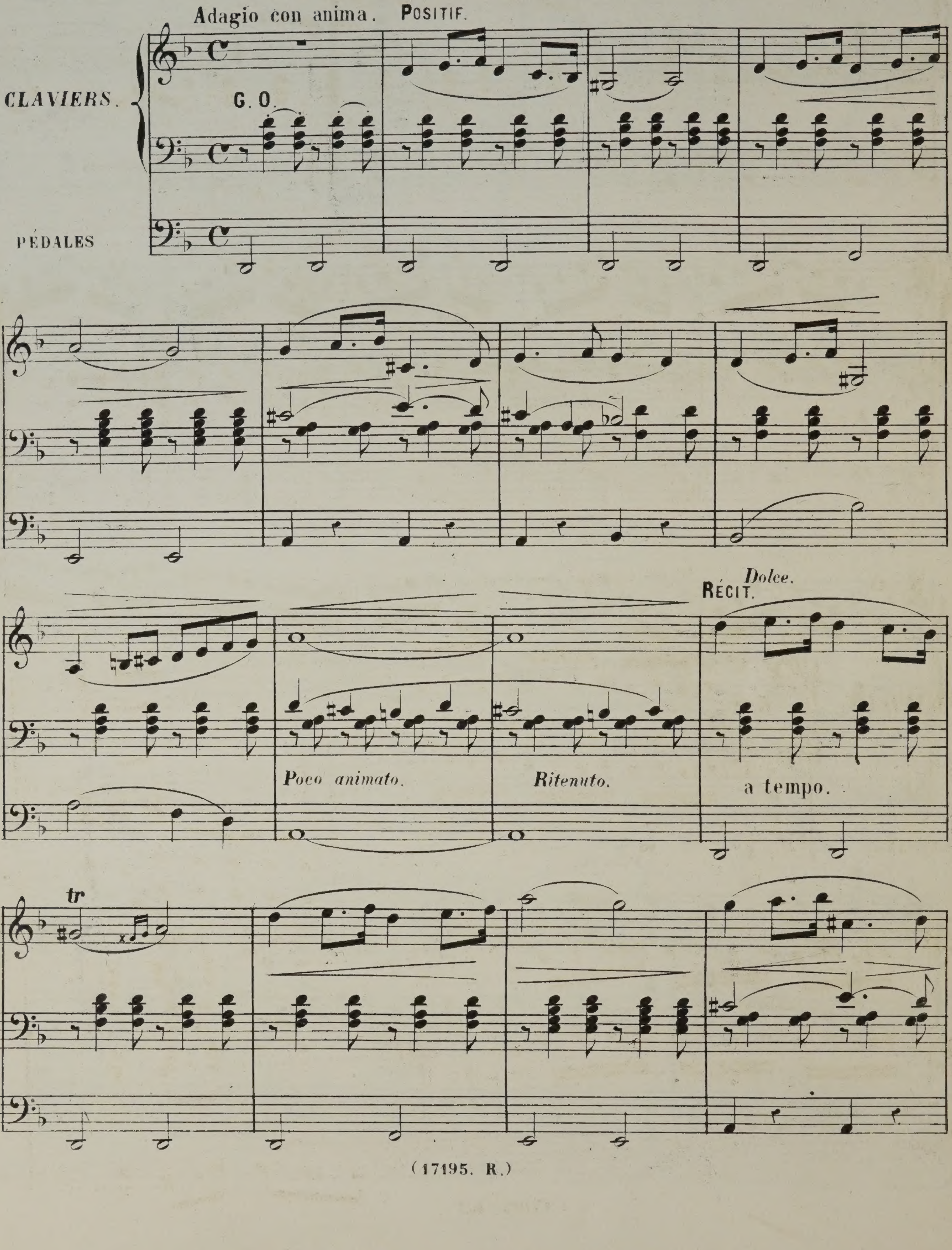
N^o. 4.

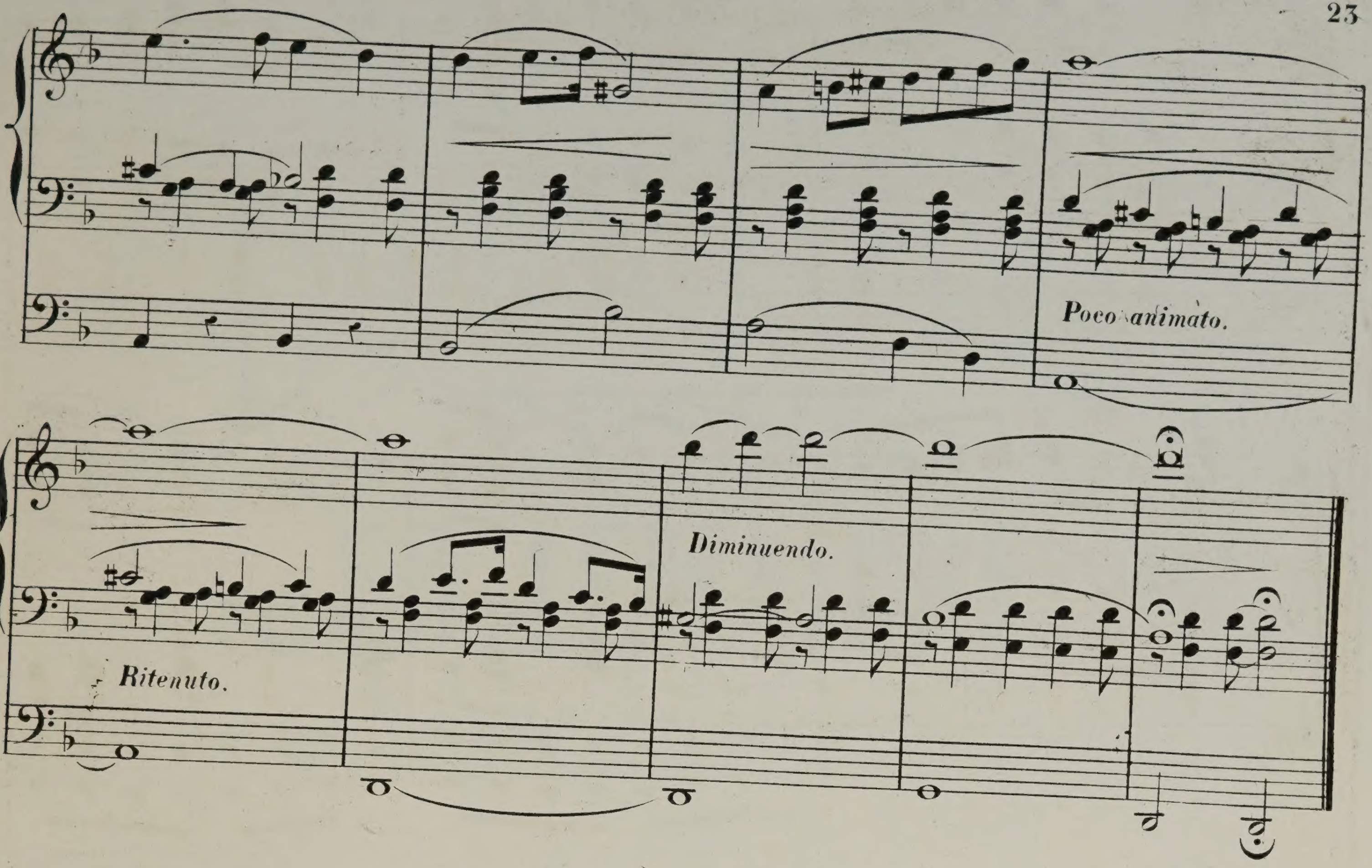

Staccato.
Allegretto Mod^to
CLAVIERS.
G. O.
RÉCIT.
PÉDALES.


Rall.
G.O.
(La 2me fois jouer avec
la main droite sur le Positif.)
Poco rit.
Poco rit.
G.O.
Rall.
FIN.
RÉCIT.

RÉCIT_ Hautbois ou voix céleste.
POSITIF_ Clarinette et Bourdon 8 p.
Gd ORGUE_ Bourdon et Gemshorn 8 p.
PÉDALES_ Fonds doux 8 p. et 16 p.

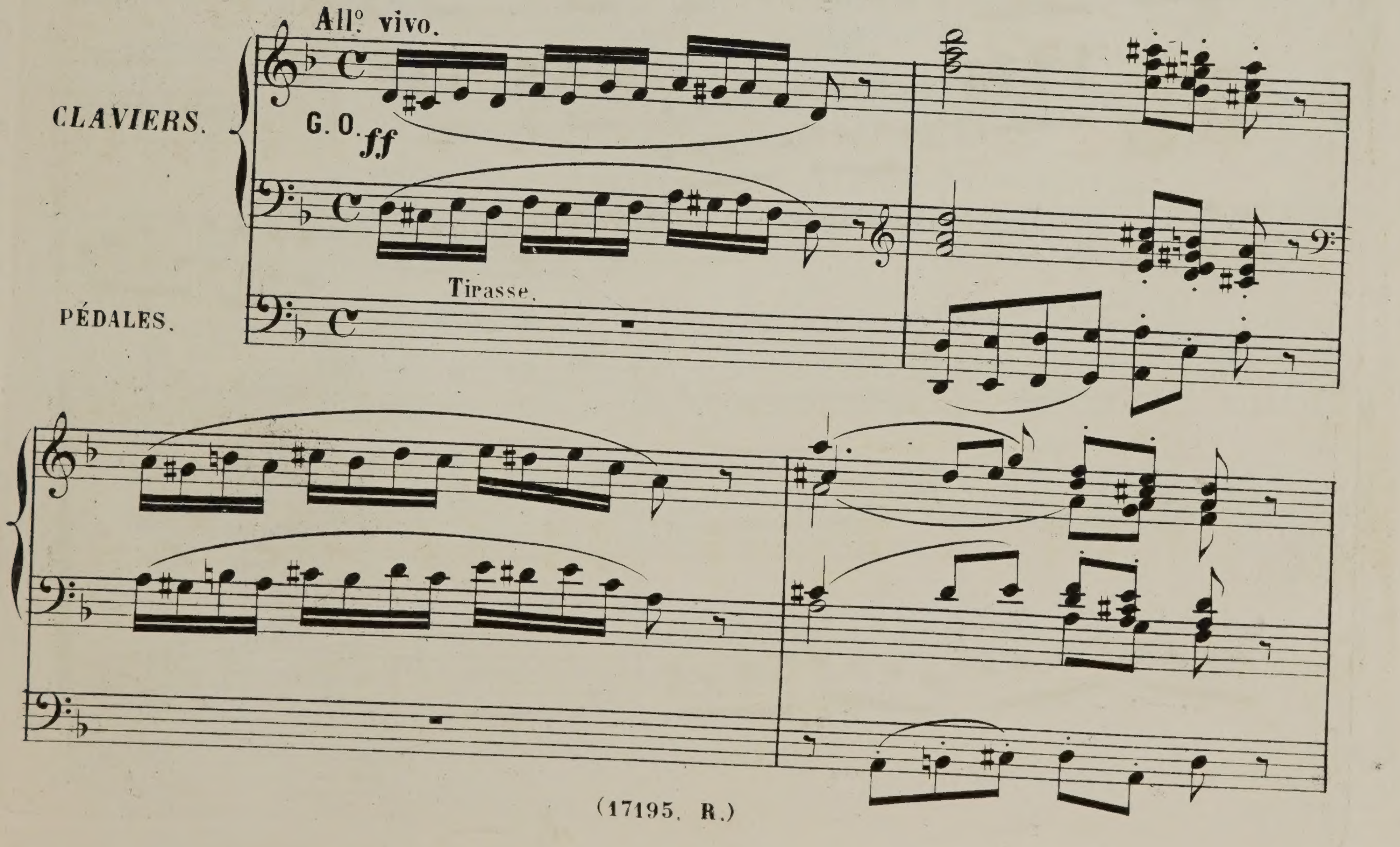
Nº 5.

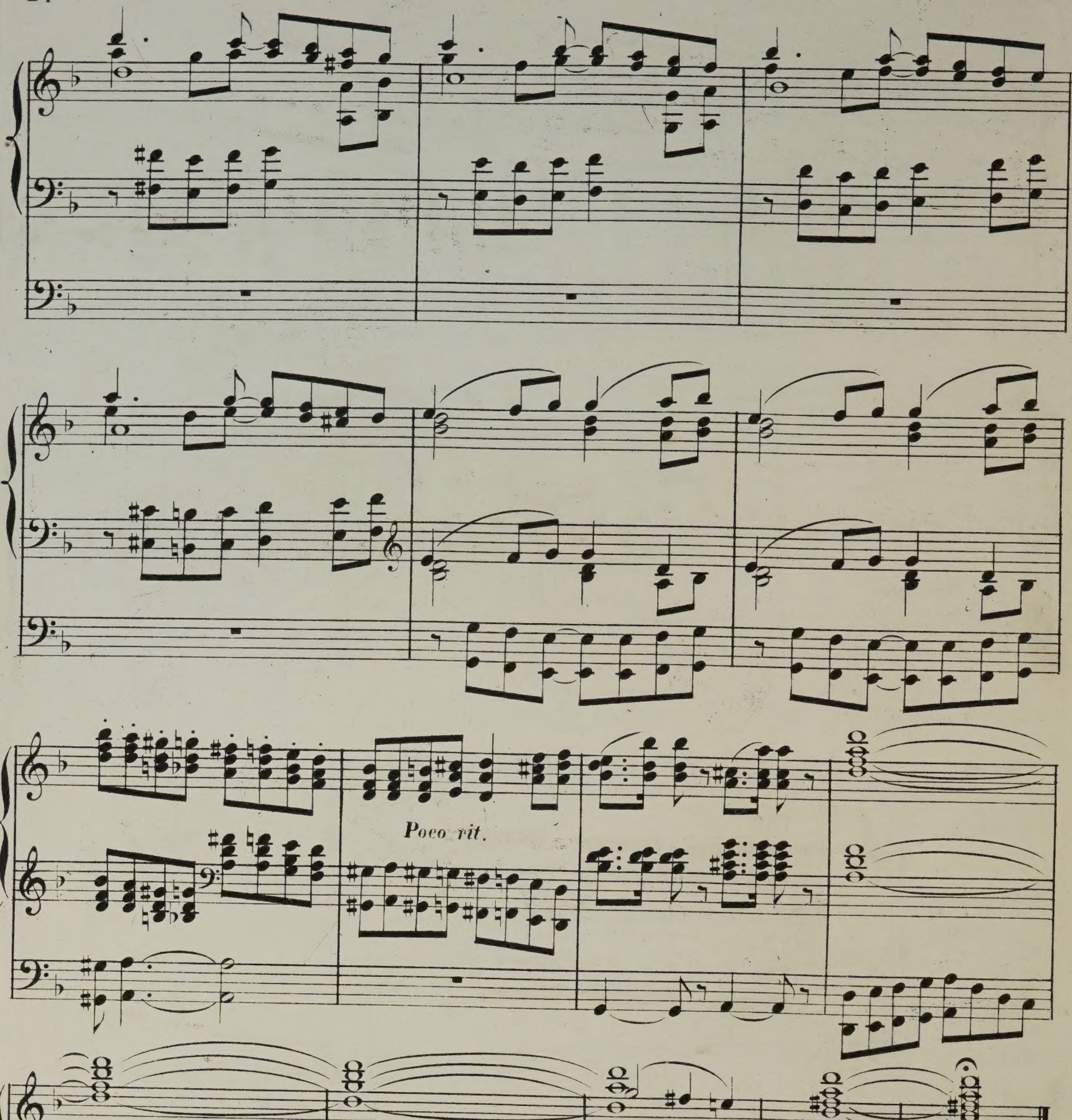

Adagio con anima.
POSITIF.
CLAVIERS.
G. O.
PÉDALES
Poco animato.
Ritenuto.
Dolce.
RÉCIT.
a tempo.
tr


Poco animato.
Ritenuto.
Diminuendo.

N° 6.

GRAND CHOEUR à tous les claviers (claviers réunis.)


All° vivo.
CLAVIERS.
G. O.
ff
Tirasse.
PÉDALES.



L. Bodet grav:

Imp: Richault et Cie 21 r. du Poteau.

à M
HOMMAGE DES ÉDITEURS
RICHAULT

DOUZE PIÈCES
NOUVELLES
POUR
ORGUE
PAR
ED. LEMAIGRE
Officier d'Académie
Chevalier de l'Ordre Royal du Christ de Portugal, etc.

Divisées en 6 Cahiers

1.er CAHIER

FRAGMENT SYMPHONIQUE (ALLA POLACCA)
ANDANTINO } 7.f50

2.e CAHIER

INTERMEZZO
CANTABILE
PRÉLUDE (G.d Chœur) } 7.f50

3.e CAHIER

MAGNIFICAT en FA maj
MAGNIFICAT en RÉ min } 12.f

4.e CAHIER

OFFERTOIRE (ext. du *Messie* de HAENDEL)
CONTEMPLATION
PRÉLUDE } 7.f50

5.e CAHIER

VARIATIONS sur le *STABAT MATER*
CANZONA-PASTORALE }

6.e CAHIER

FANTAISIE-MARCHE
ELÉVATION }

17193 à 17198. R.

PARIS, RICHAULT et Cie Editeurs, 4, Boul.d des Italiens, au 1.er
Propriété pour tous Pays.

Déposé selon les Traités Internationaux
Tous Droits d'Arrangement et d'Exécution réservés

Fondée en 1805
RICHAULT & Cie SUCC
ÉDITEURS DE MUSIQUE
4 BOULD DES ITALIENS AU 1
PARIS

HOMMAGE RESPECTUEUX
à Monseigneur **THEURET,** *Evêque de Monaco*

OFFERTOIRE

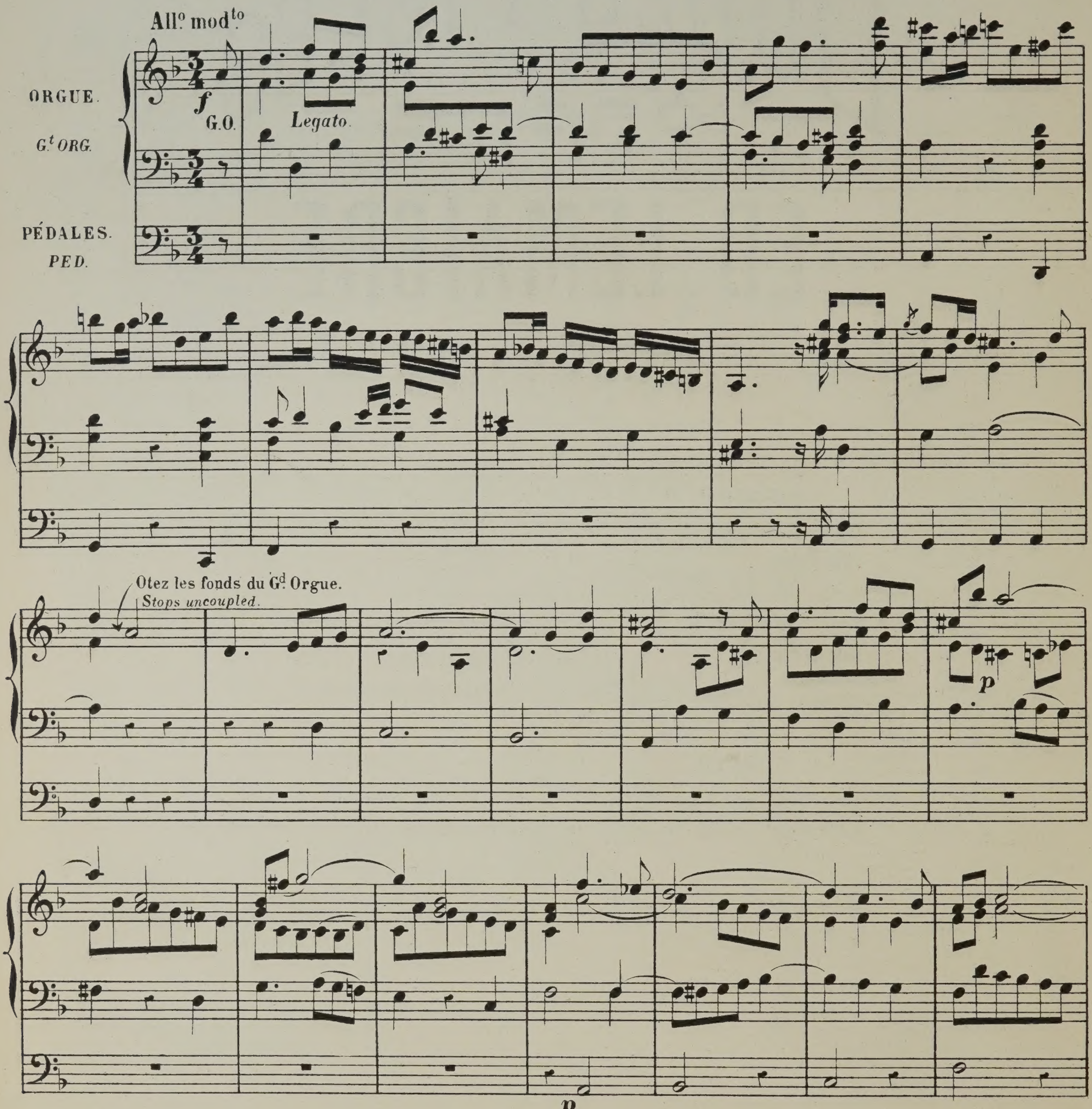
EXTRAIT
DU MESSIE de HAENDEL

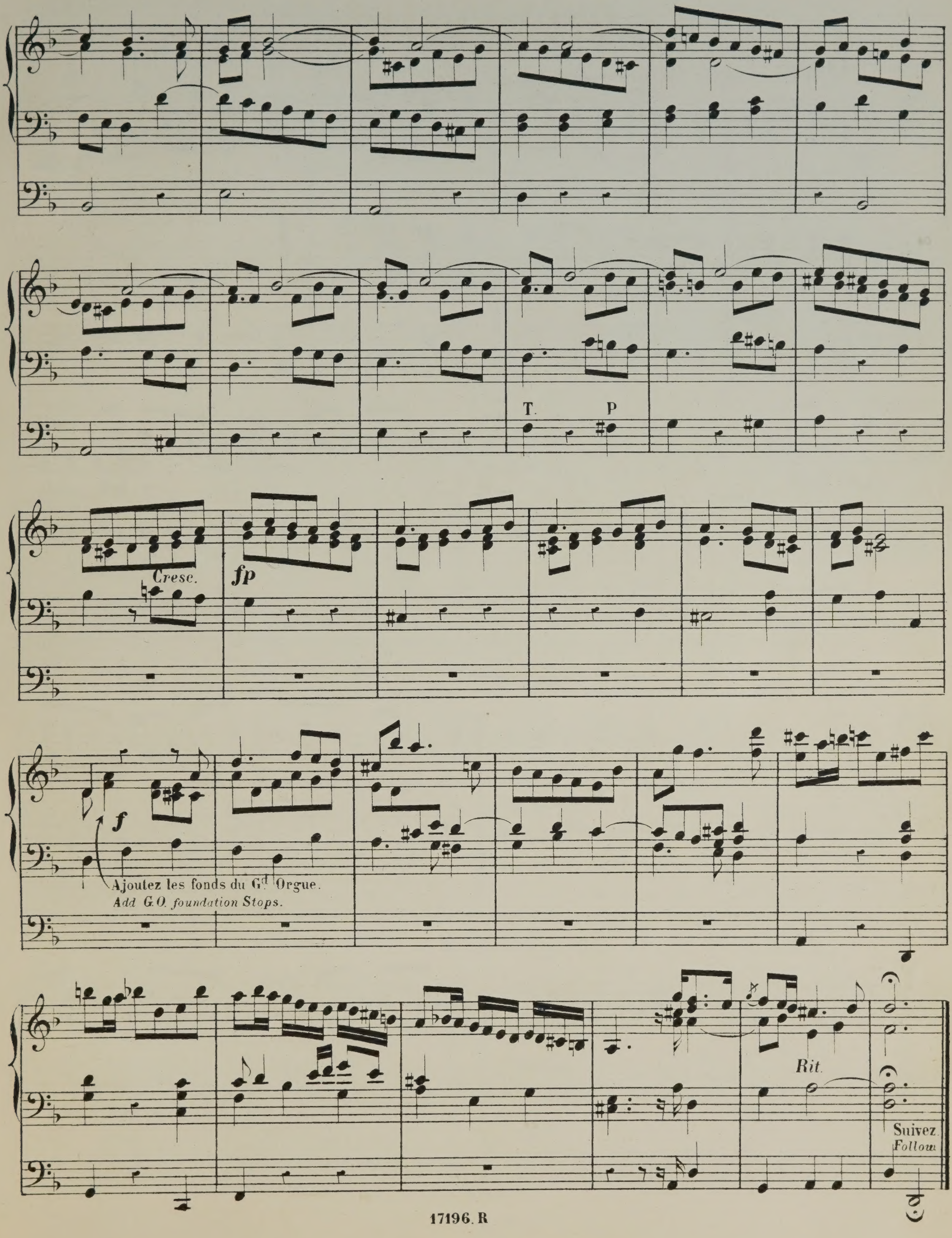
4.^me Cahier.

Edmond LEMAIGRE.

Tous les fonds de 16 et 8p. avec le Hautbois du RÉCIT (Claviers réunis.)

Foundation stops 16 F.t & 8.f with oboe to swell (SW. and CH. to G.t)


All.o mod.to
ORGUE.
G.t ORG.
PÉDALES.
PED.
f
G.O.
Legato.
Otez les fonds du G.d Orgue.
Stops uncoupled.
p
p

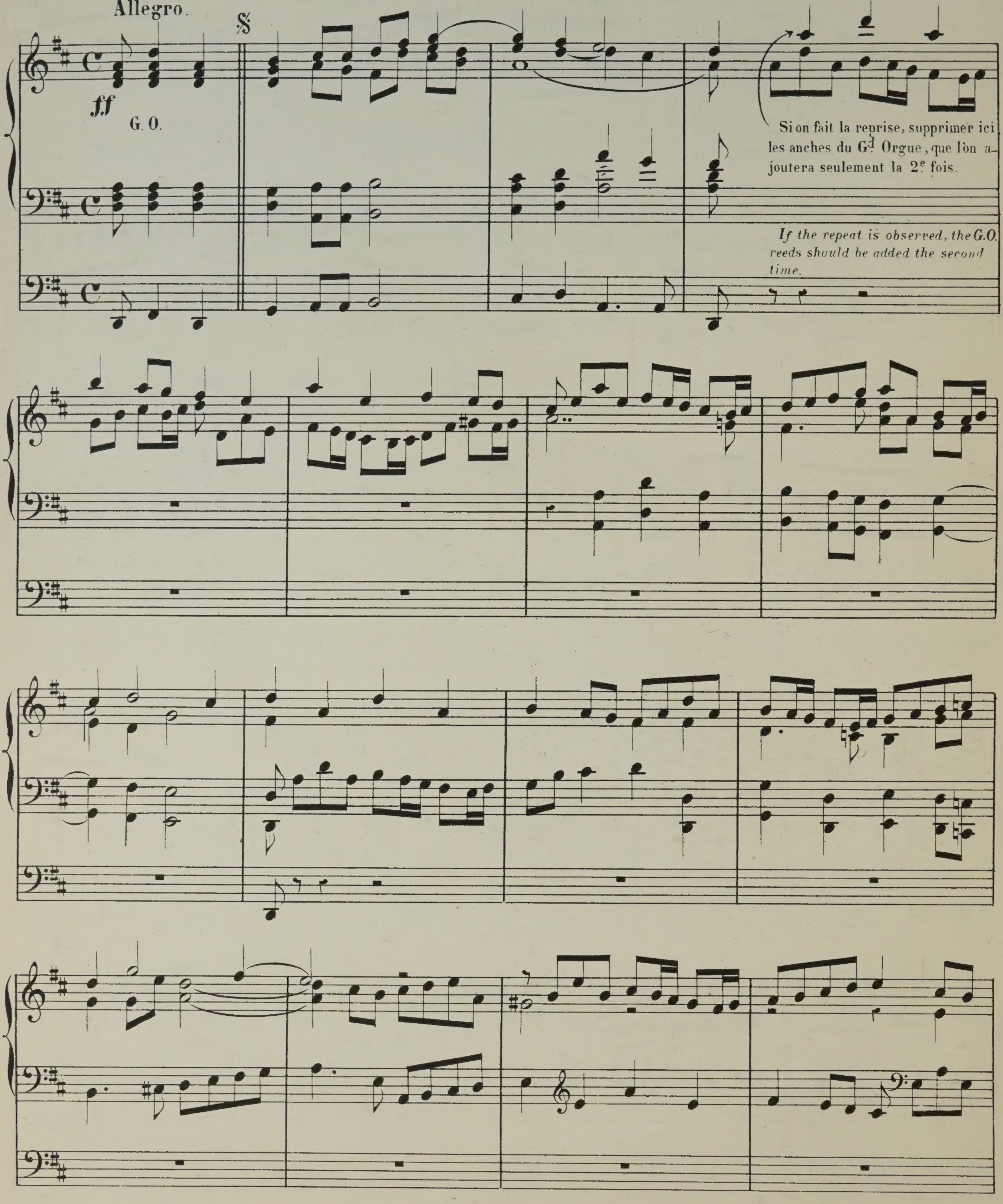

T.
P
Cresc.
fp
f
Rit.

Ajoutez les fonds du Gd Orgue.
Add G.O. foundation Stops.

Suivez.
Follow

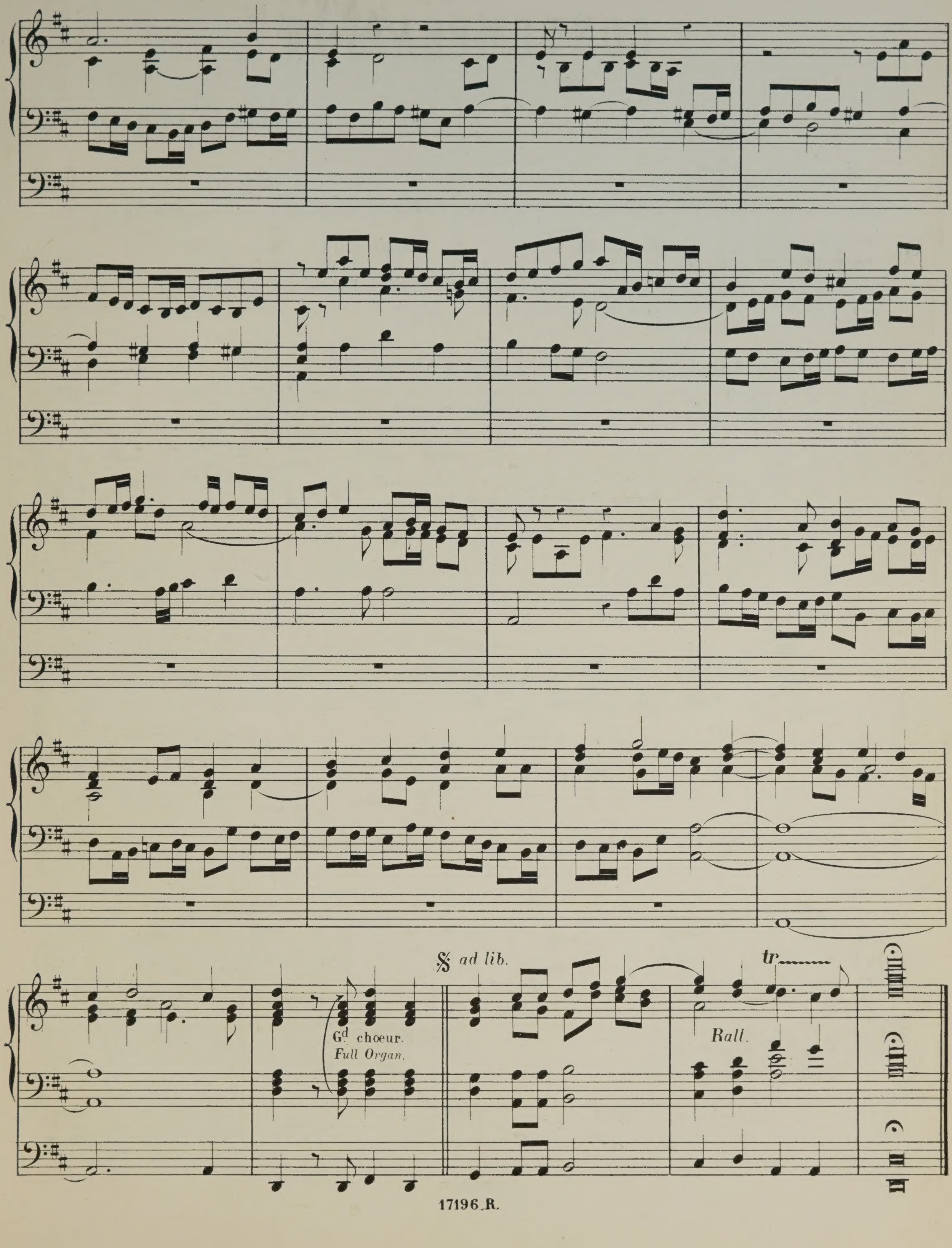
Grand Choeur à tous les claviers (claviers réunis)

Full organ (SW and ch. to G.O.)



Si on fait la reprise, supprimer ici les anches du Gd Orgue, que lòn ajoutera seulement la 2e fois.

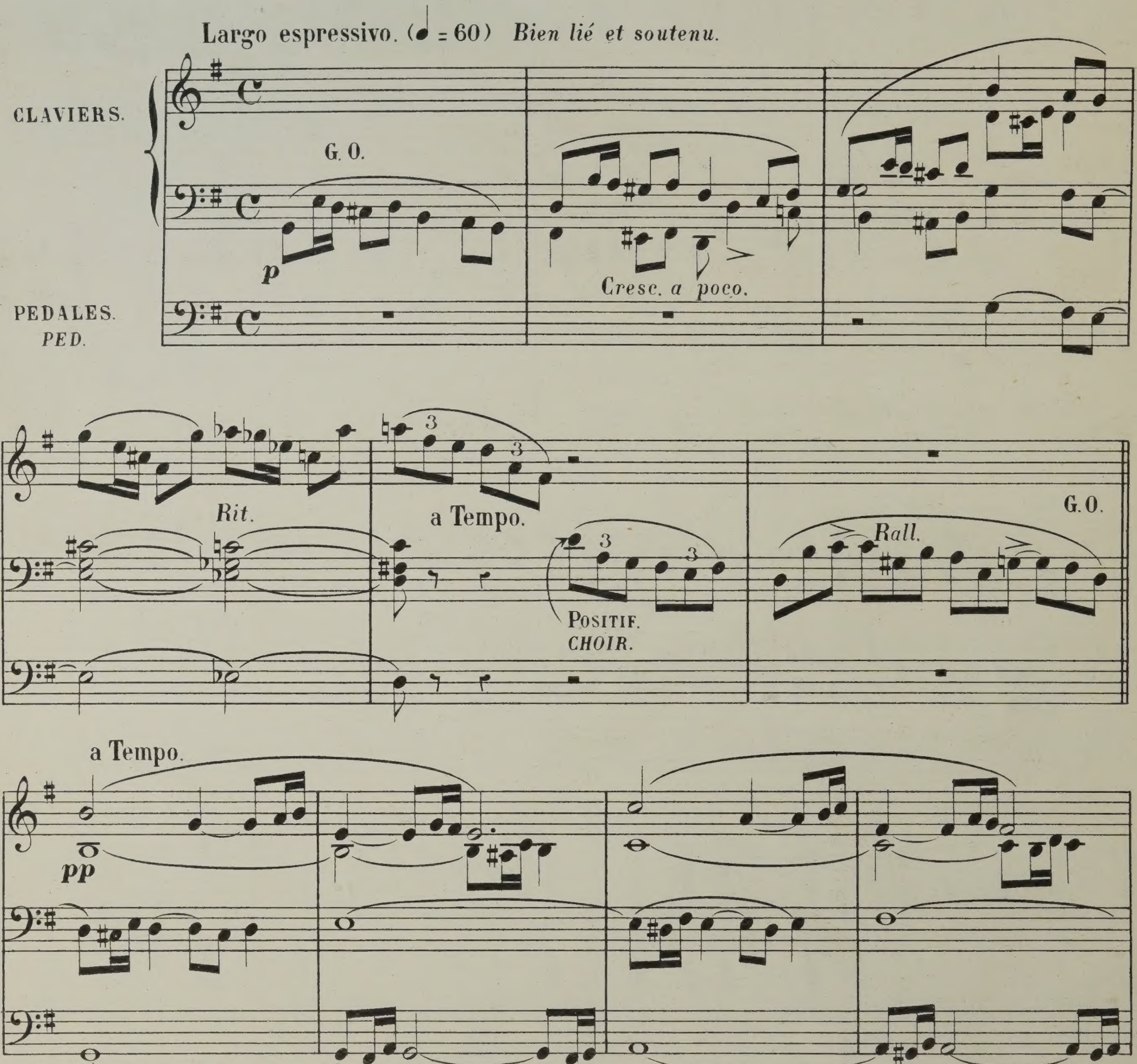
If the repeat is observed, the G.O. reeds should be added the second time.

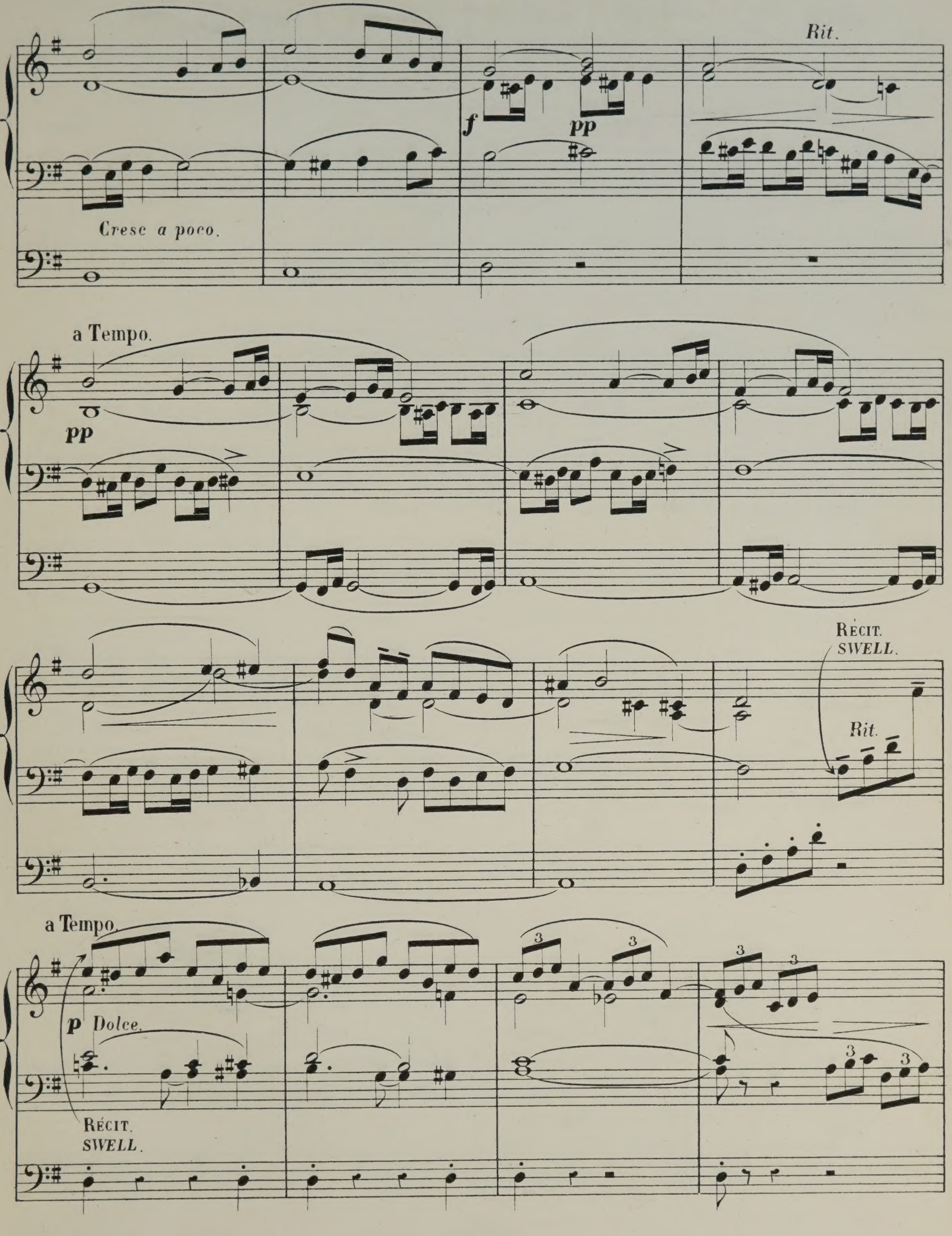

𝄋 ad lib.
tr
Gd. choeur.
Full Organ.
Rall.

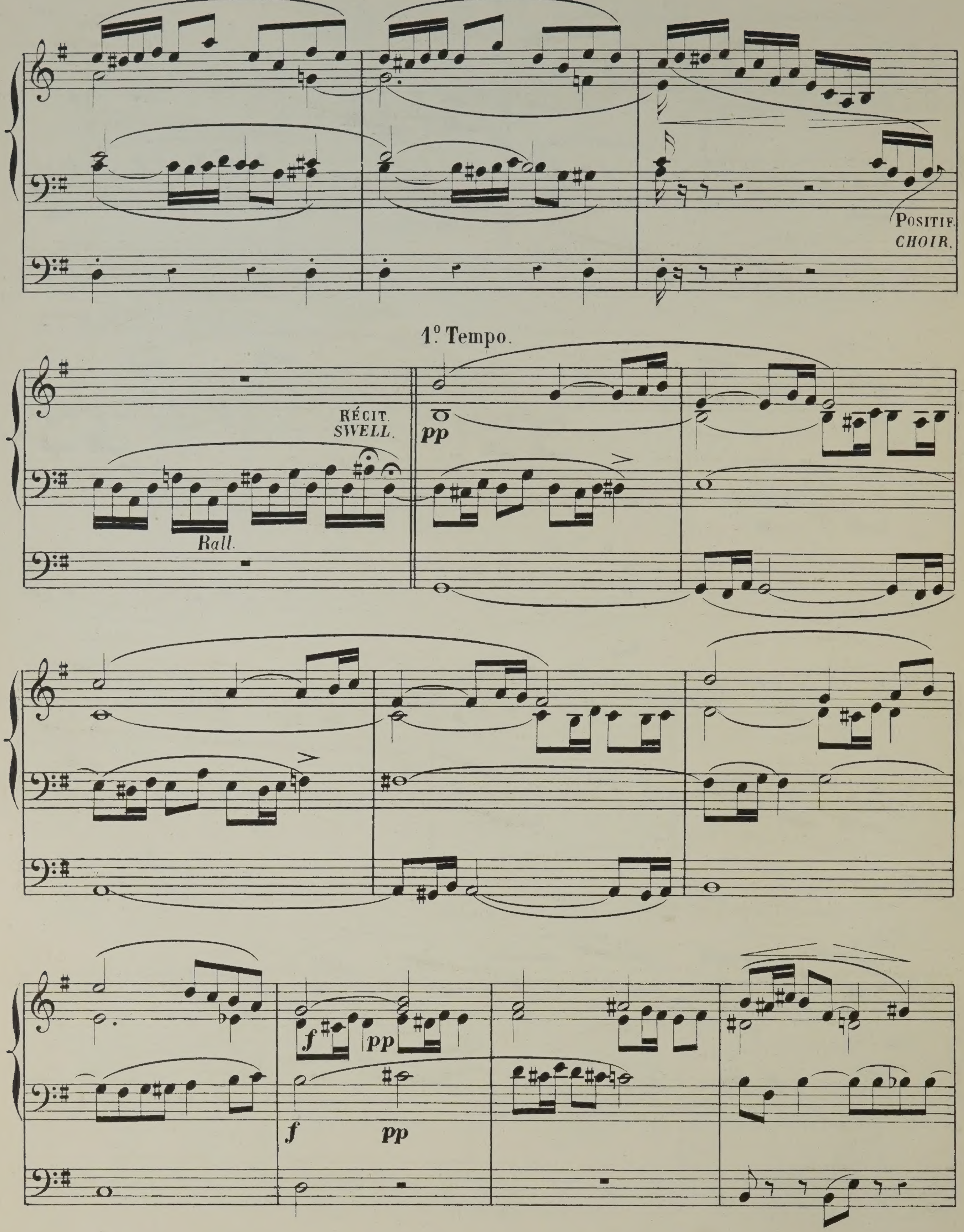
CONTEMPLATION

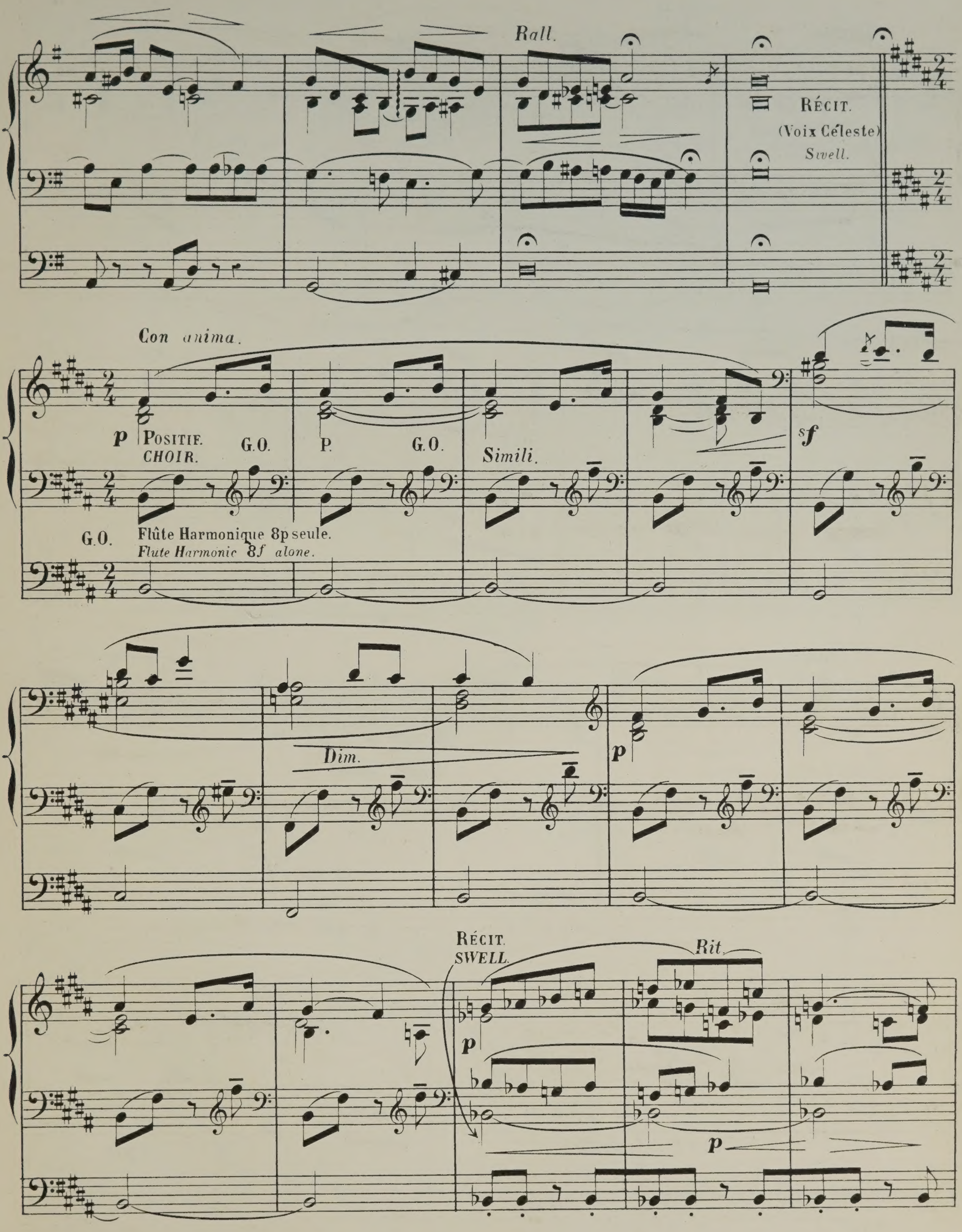
Edmond LEMAIGRE.

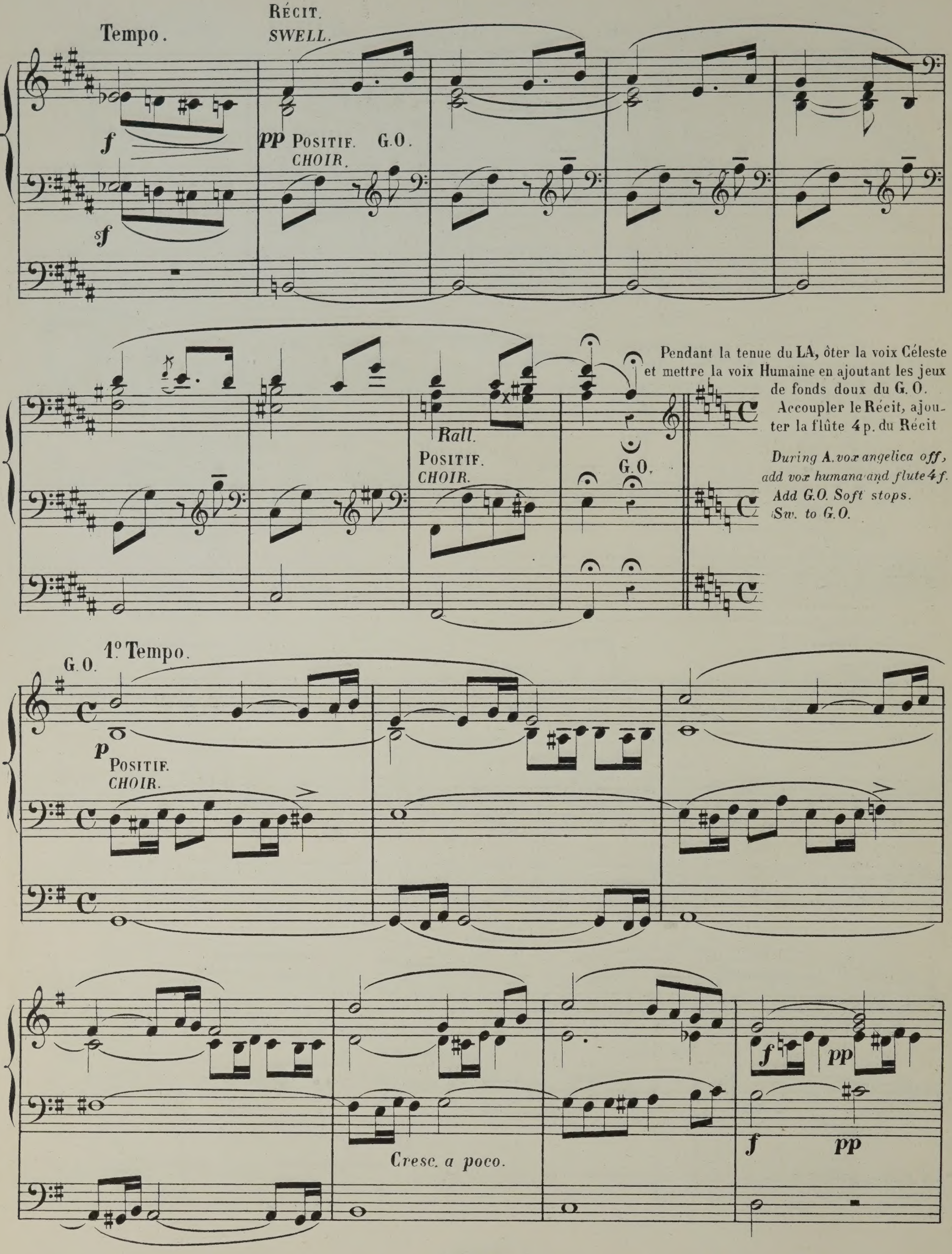
INDICATION DES JEUX	PREPARE
RÉCIT — Voix humaine. Flûte harmonique 8 P. et bourdon 8 P. (tremolo ad lib.)	*SWELL — Vox humana_harmonic flute 8f & stop. Diap 8f. (trem ad lib.)*
POSITIF — Montre 8p. et fonds doux de 8p.	*GORGAN_Soft 8f (Swell to great)*
Gd ORGUE — Fonds doux de 8p. (Récit accouplé)	*CHOIR — Op. Diap 8f & Soft 8f*
PEDALE — Flûte 16p. Bourdon . 8p.	*PEDAL — Flote 16f & Stop. Diap 8f.*
N. B. Pour les autres combinaisons suivre les indications contenues dans le courant de ce morceau.	*N. B. for the other combinations, follow the indications further specified.*


Largo espressivo. (♩ = 60) *Bien lié et soutenu.*
CLAVIERS.
G. O.
p
Cresc. a poco.
PEDALES.
PED.
Rit.
a Tempo.
POSITIF.
CHOIR.
Rall.
G. O.
a Tempo.
pp


Rit.
Cresc a poco.
f
pp
a Tempo.
pp
RÉCIT.
SWELL.
Rit.
a Tempo.
p Dolce.
RÉCIT.
SWELL.

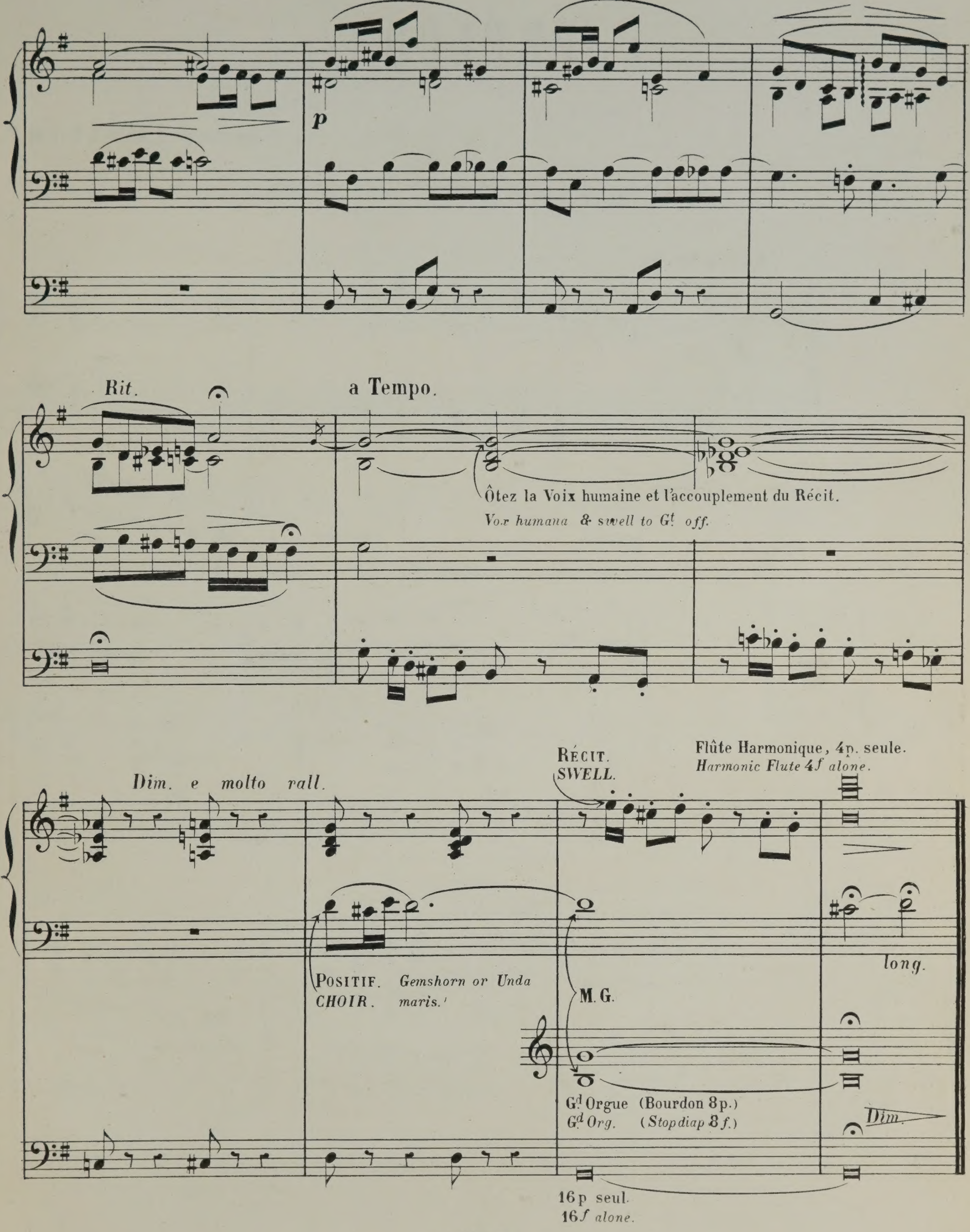

Positif.
Choir.
1º Tempo.
Récit.
Swell.
pp
Rall.
f
pp
f
pp


Rall.
Récit.
(Voix Céleste)
Swell.
Con anima.
p
Positif.
Choir.
G.O.
P.
G.O.
Simili.
sf
G.O.
Flûte Harmonique 8p seule.
Flute Harmonic 8f alone.
Dim.
p
Récit.
Swell.
Rit.
p
p


Tempo.
RÉCIT.
SWELL.
f
sf
pp POSITIF. G.O.
CHOIR.
Rall.
POSITIF.
CHOIR.
G.O.
G.O.
1º Tempo.
p
POSITIF.
CHOIR.
Cresc. a poco.
f
pp
f
pp

Pendant la tenue du LA, ôter la voix Céleste et mettre la voix Humaine en ajoutant les jeux de fonds doux du G. O. Accoupler le Récit, ajouter la flûte 4 p. du Récit

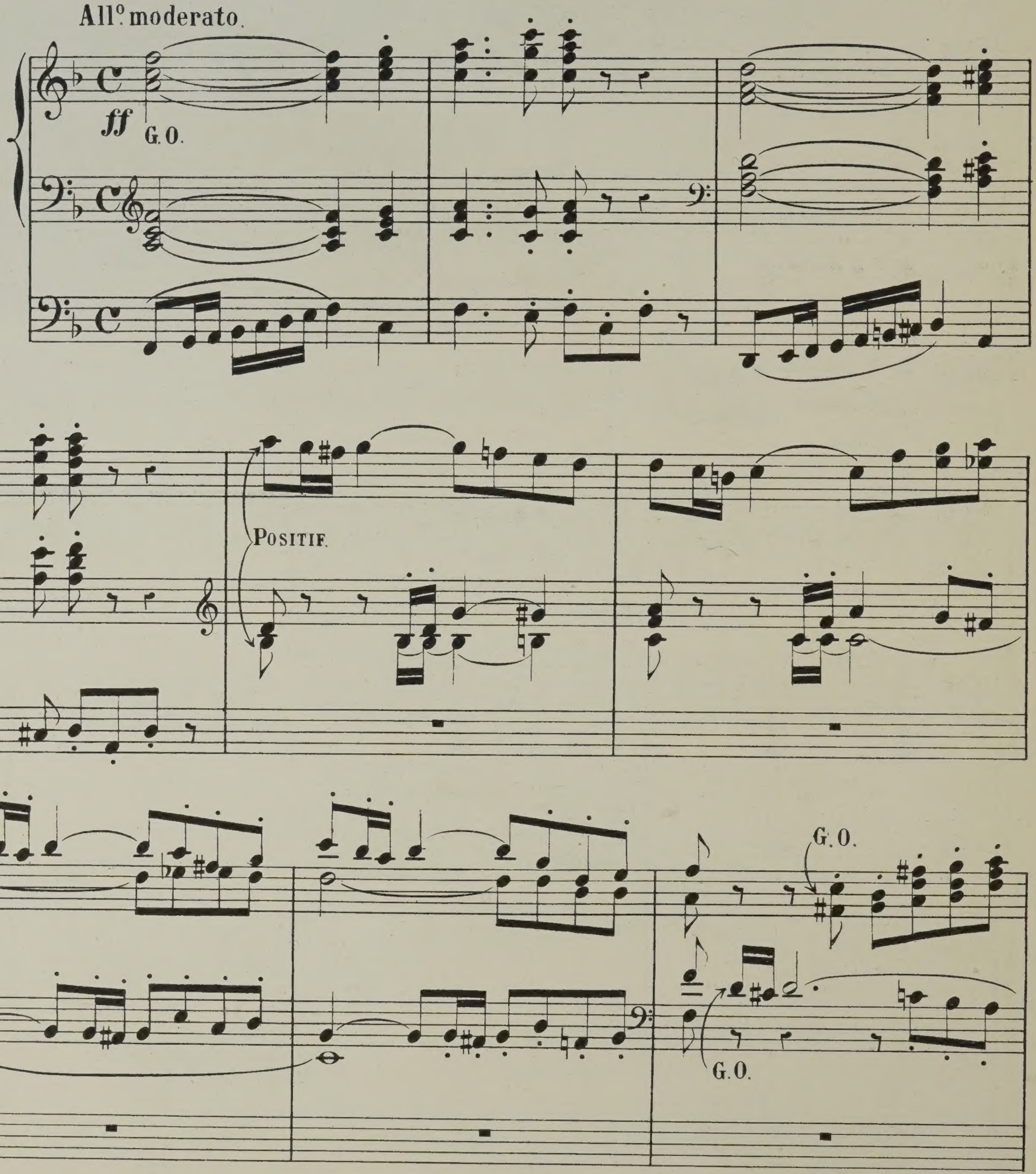
During A. vox angelica off, add vox humana and flute 4 f. Add G.O. Soft stops. Sw. to G.O.

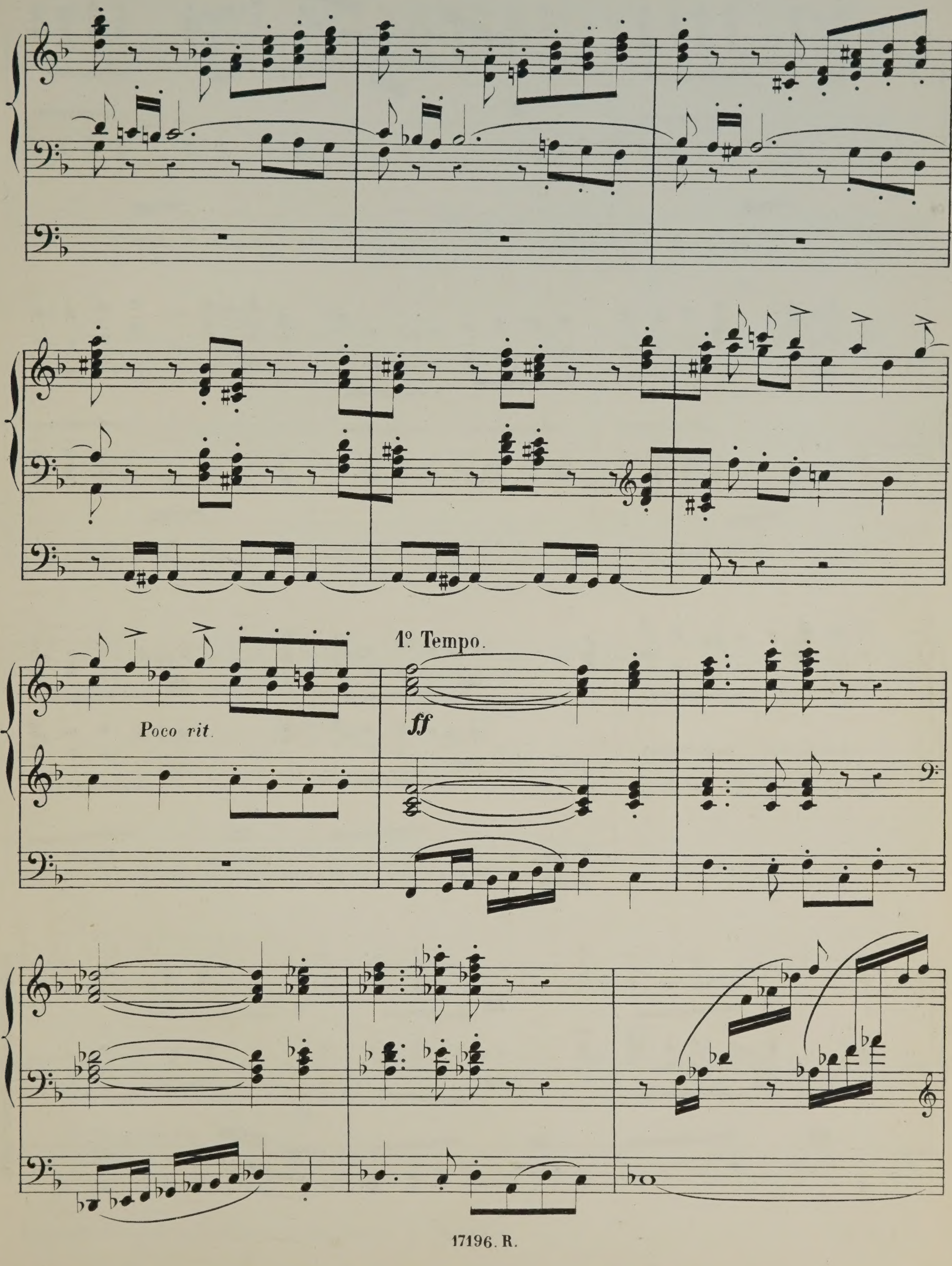

p
Rit.
a Tempo.
Ôtez la Voix humaine et l'accouplement du Récit.
Vox humana & swell to Gt. off.
Dim. e molto rall.
RÉCIT.
SWELL.
Flûte Harmonique, 4p. seule.
Harmonic Flute 4f alone.
POSITIF. Gemshorn or Unda
CHOIR. maris.
M. G.
long.
Gd Orgue (Bourdon 8p.)
Gd Org. (Stopdiap 8f.)
Dim.
16p seul.
16f alone.

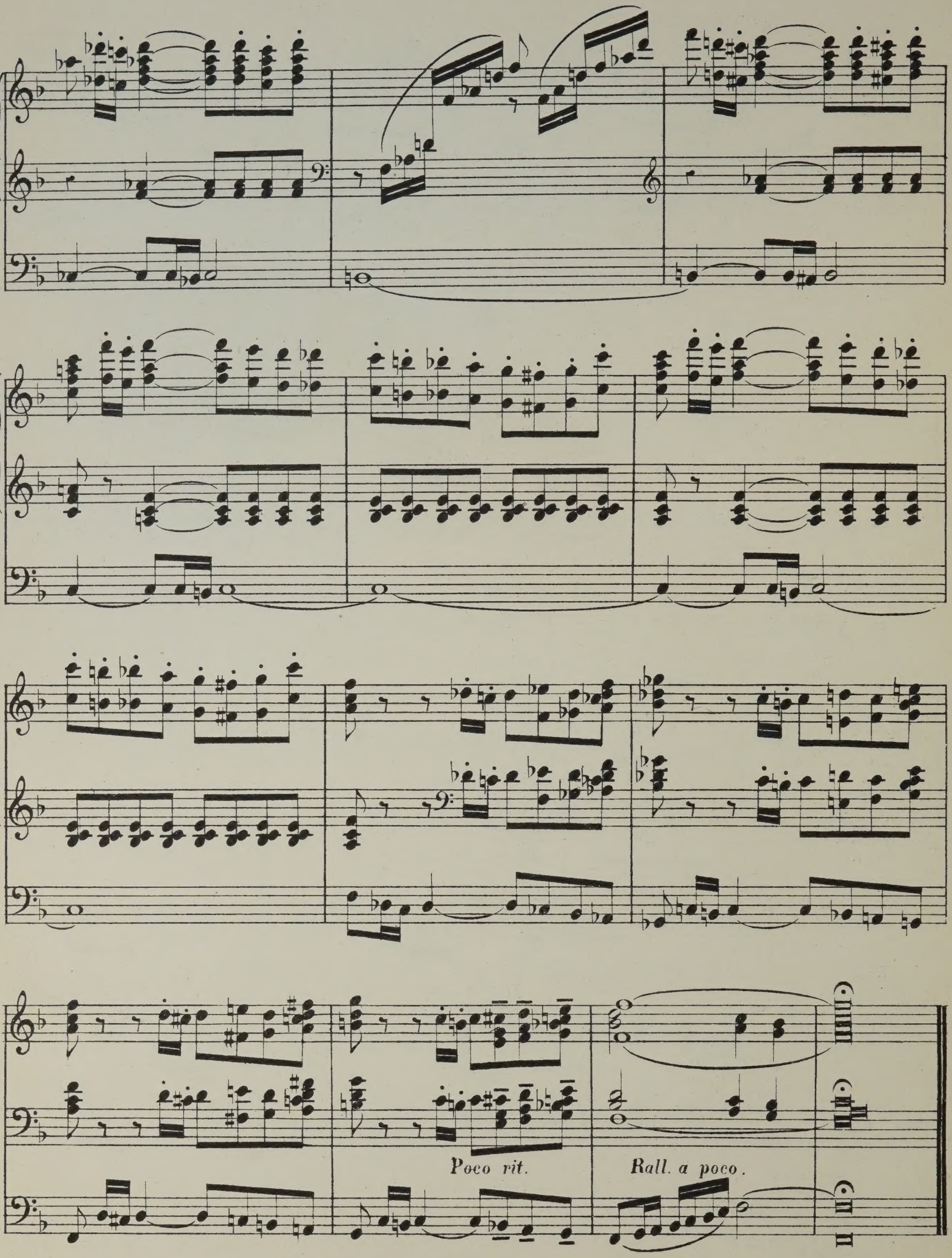
PRÉLUDE

Edmond LEMAIGRE.

Grand choeur à tous les claviers (Claviers réunis)
Full Organ (SW. and CH. to G. O.) (All couplers)


All° moderato.
ff
G. O.
POSITIF.
G. O.
G. O.


Poco rit.
1º Tempo.
ff


Poco rit.
Rall. a poco.

A Monsieur le Comte **DE MAUPAS DU JUGLART**
Camérier de Sa Sainteté LÉON XIII.

STABAT MATER

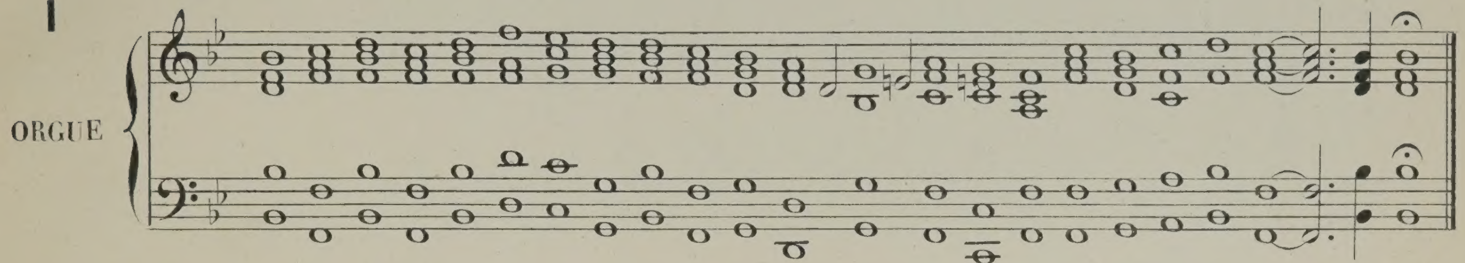
(15 *VARIATIONS*)

5me. Cahier.

EDMOND LEMAIGRE

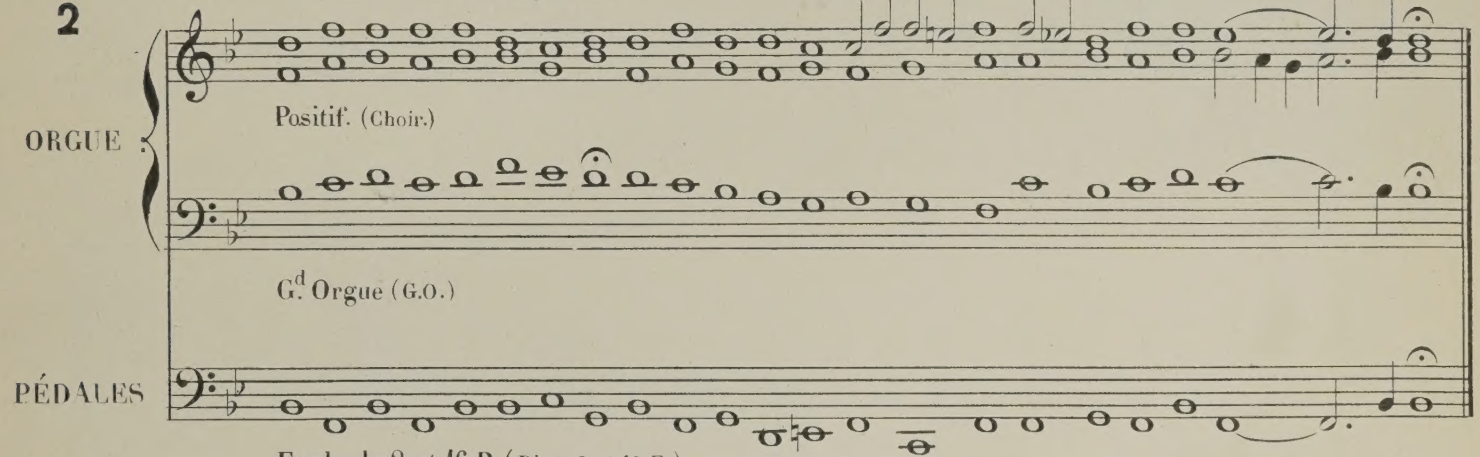
Tous les Fonds de 16 p. 8 p. et 4 pieds. (Claviers réunis)
All diapasons 16 F. 8 F. & 4 F. (Winth couplers)

1



Tous les Fonds. (All Diapasons.)

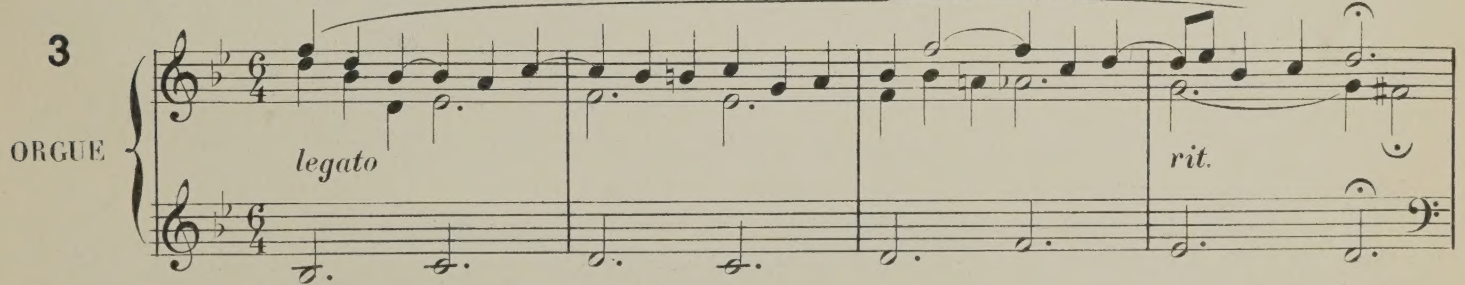
2


ORGUE
Positif. (Choir.)
Gd. Orgue (G.O.)
PÉDALES

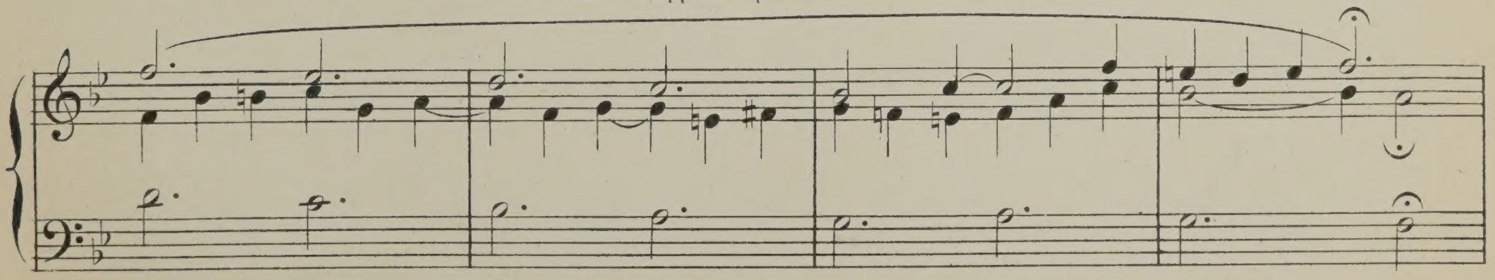
Fonds de 8 et 16 P. (Diap. 8 et 16 F.)

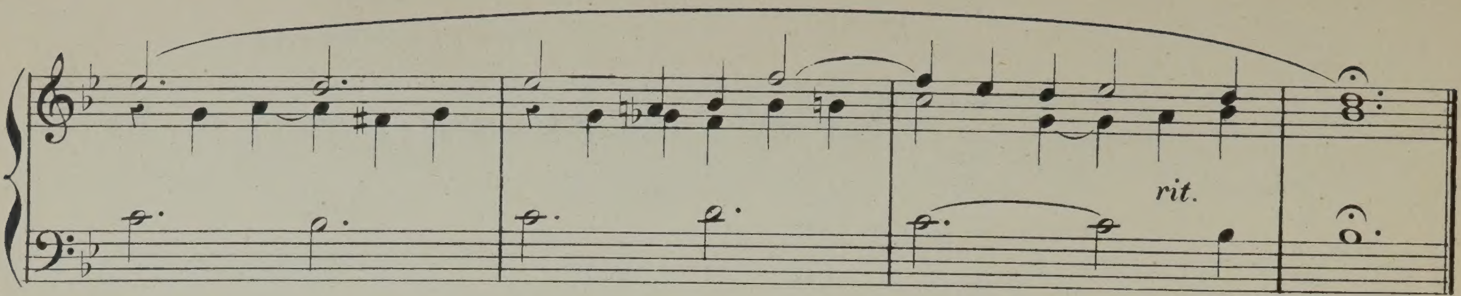
Fonds doux 8 P. (Soft Diapasons 8 F.)

3


ORGUE
legato
rit.

Positif = Clarinette et Bourdon 8 P.
Choir = Clarinet & Bourdon or Stopped Diapason 8 Ft.

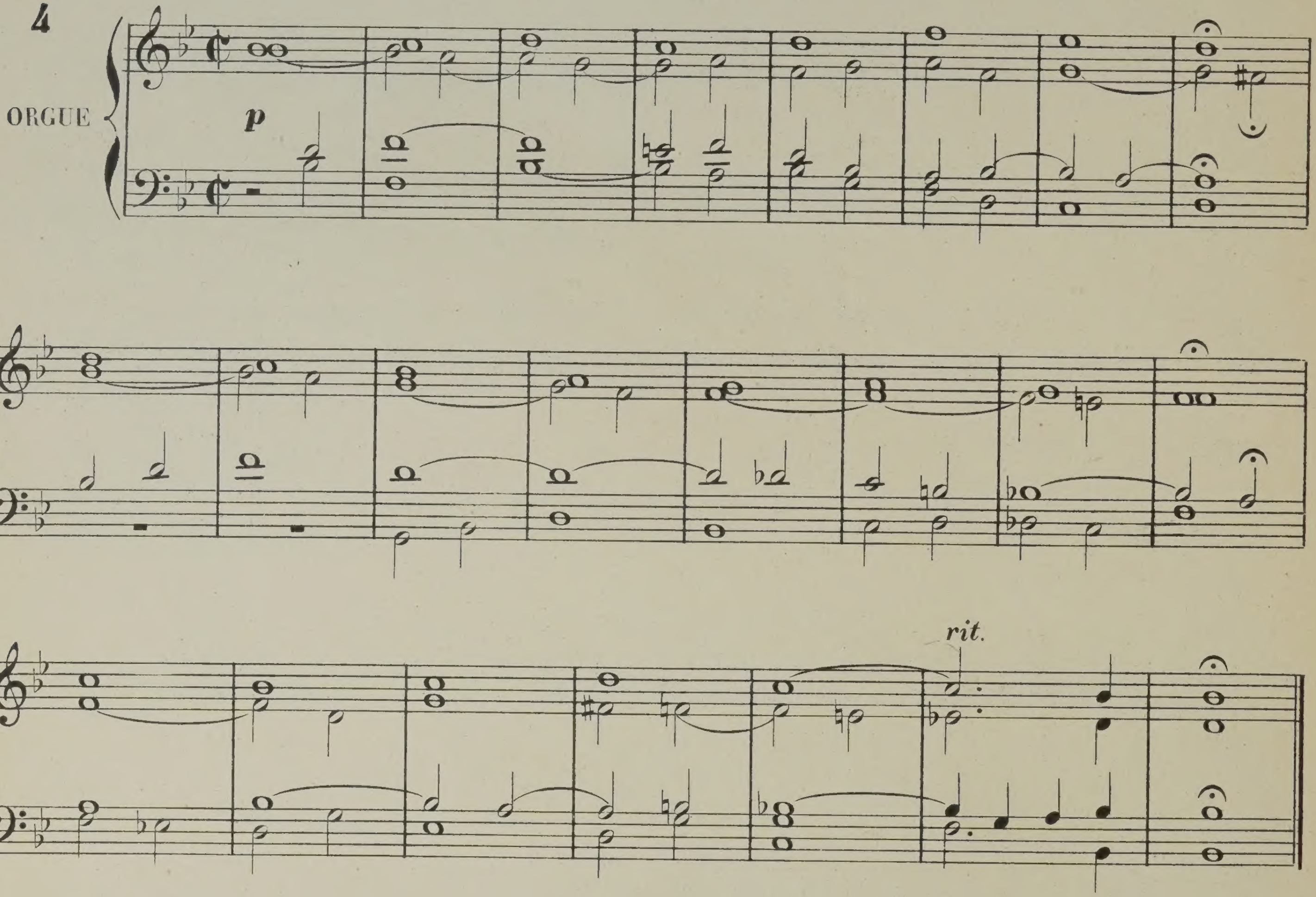




G.O. Bourdon 16 P. et Salicional 8 P.

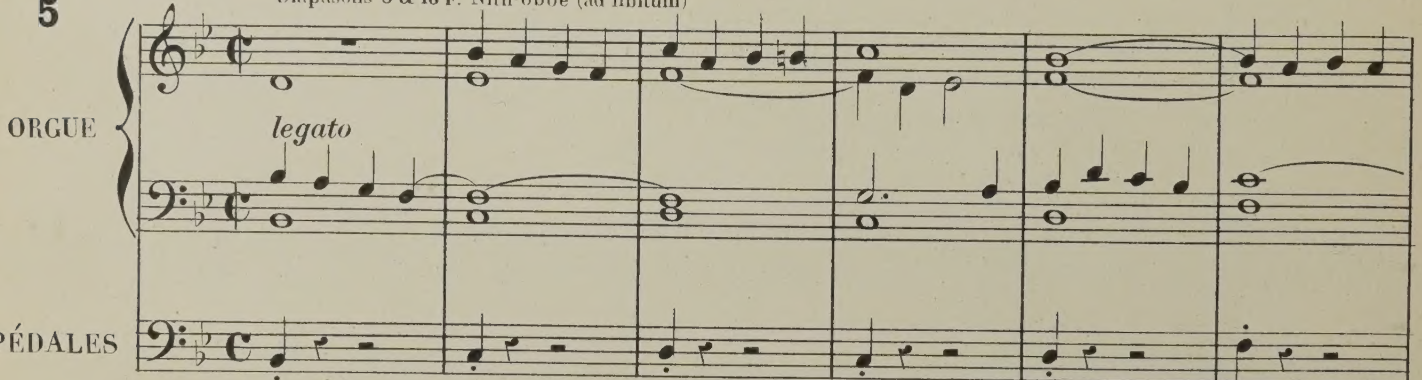
(Avec cette combinaison, jouer entièrement
le Verset une octave au dessus)

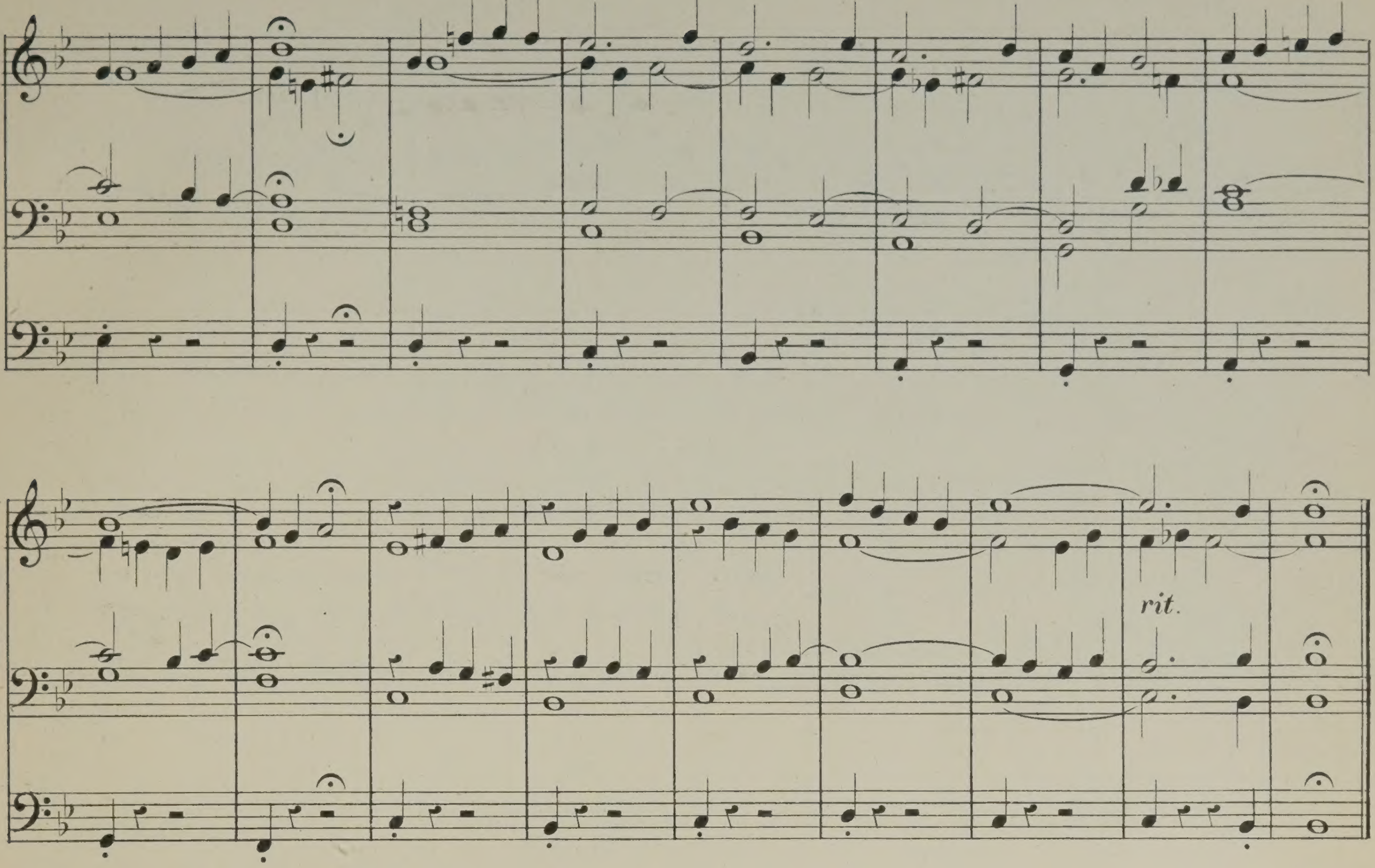
4



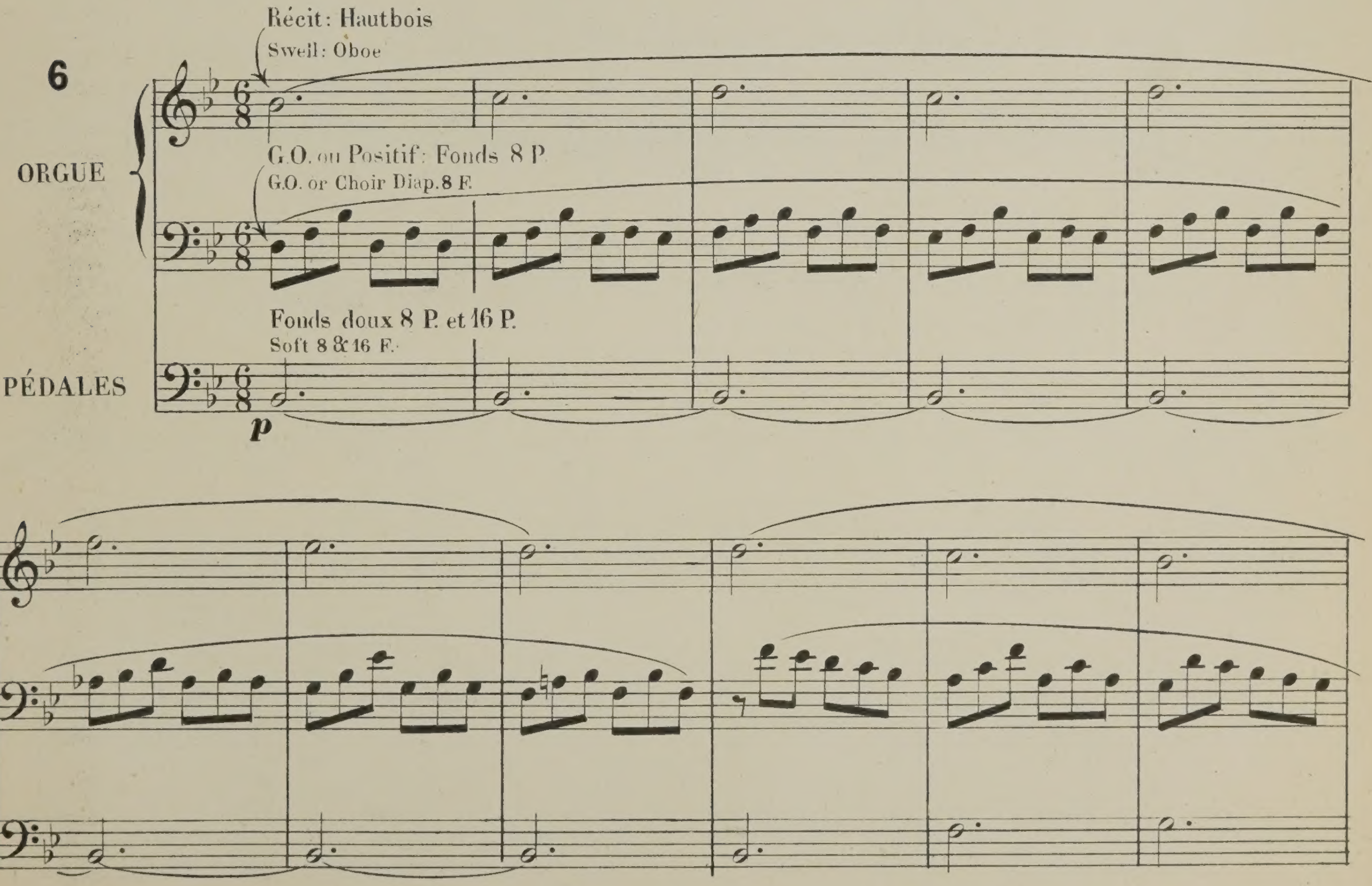
G.O. Fonds 8 et 16 P. avec Hautbois (ad libitum)
Diapasons 8 & 16 F. Nith oboe (ad libitum)

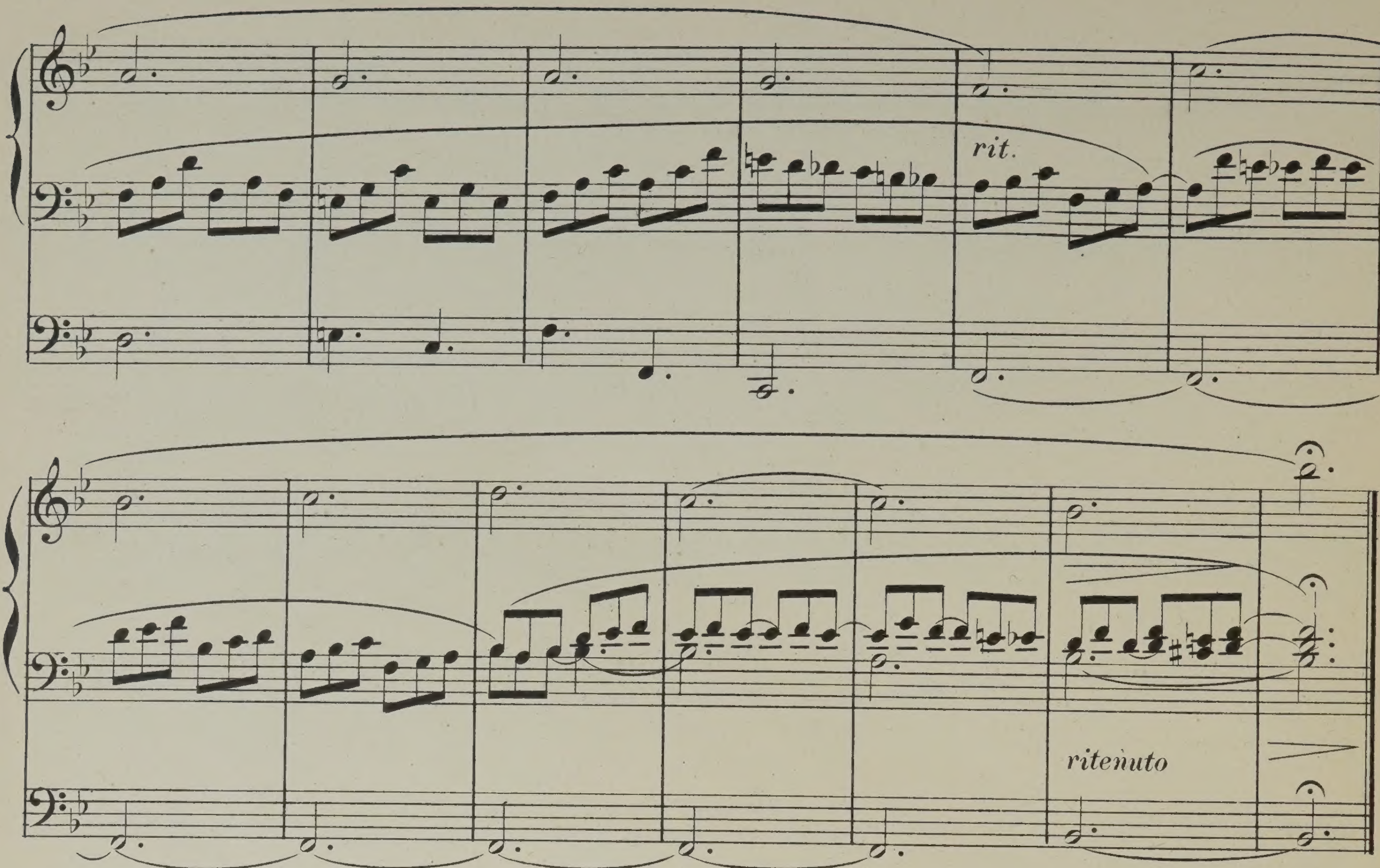
5


ORGUE
legato
PÉDALES

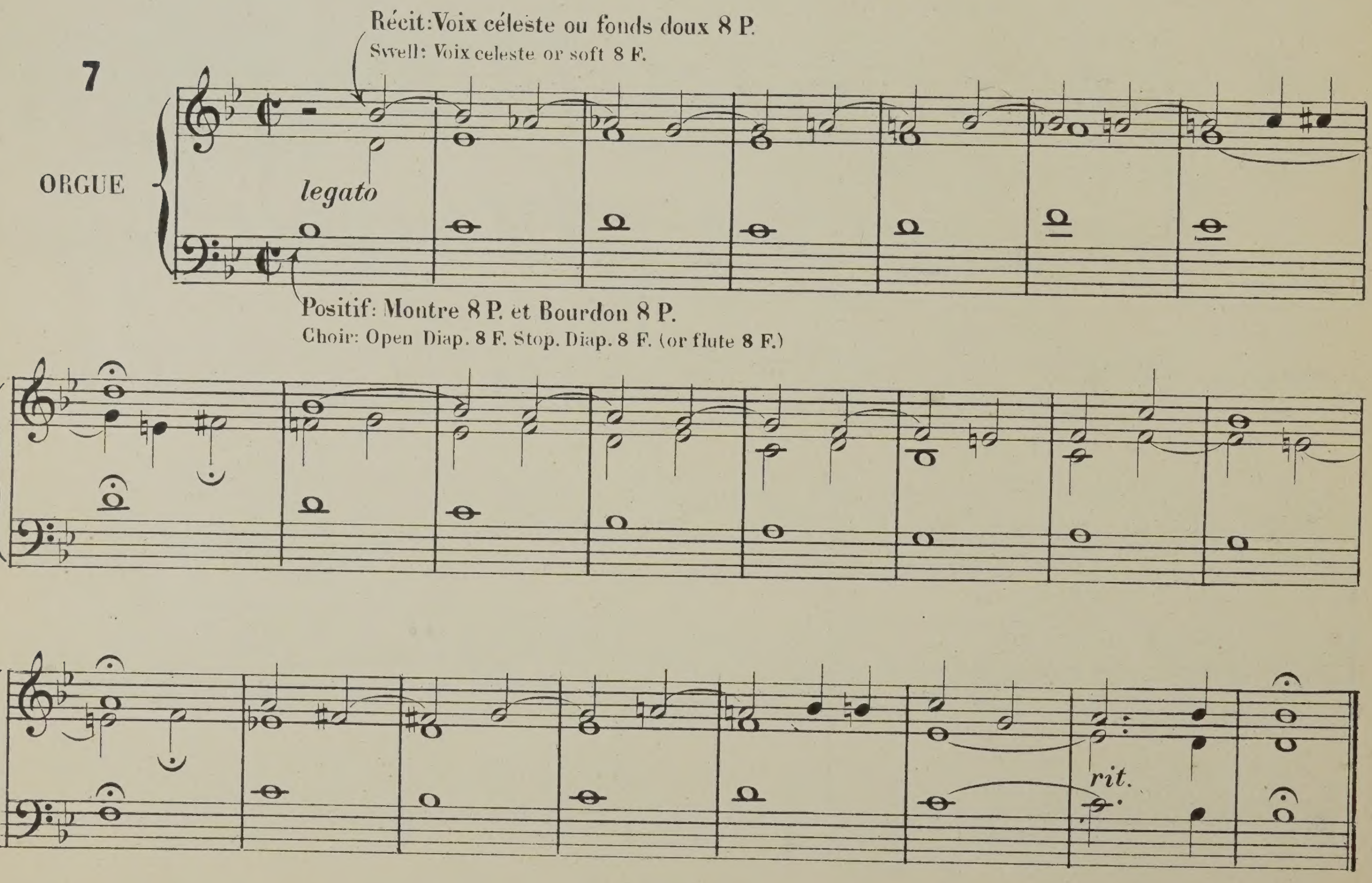

rit.

6


Récit: Hautbois
Swell: Oboe
ORGUE
G.O. ou Positif: Fonds 8 P.
G.O. or Choir Diap. 8 F.
Fonds doux 8 P. et 16 P.
Soft 8 & 16 F.
PÉDALES
p


rit.
riteṅuto

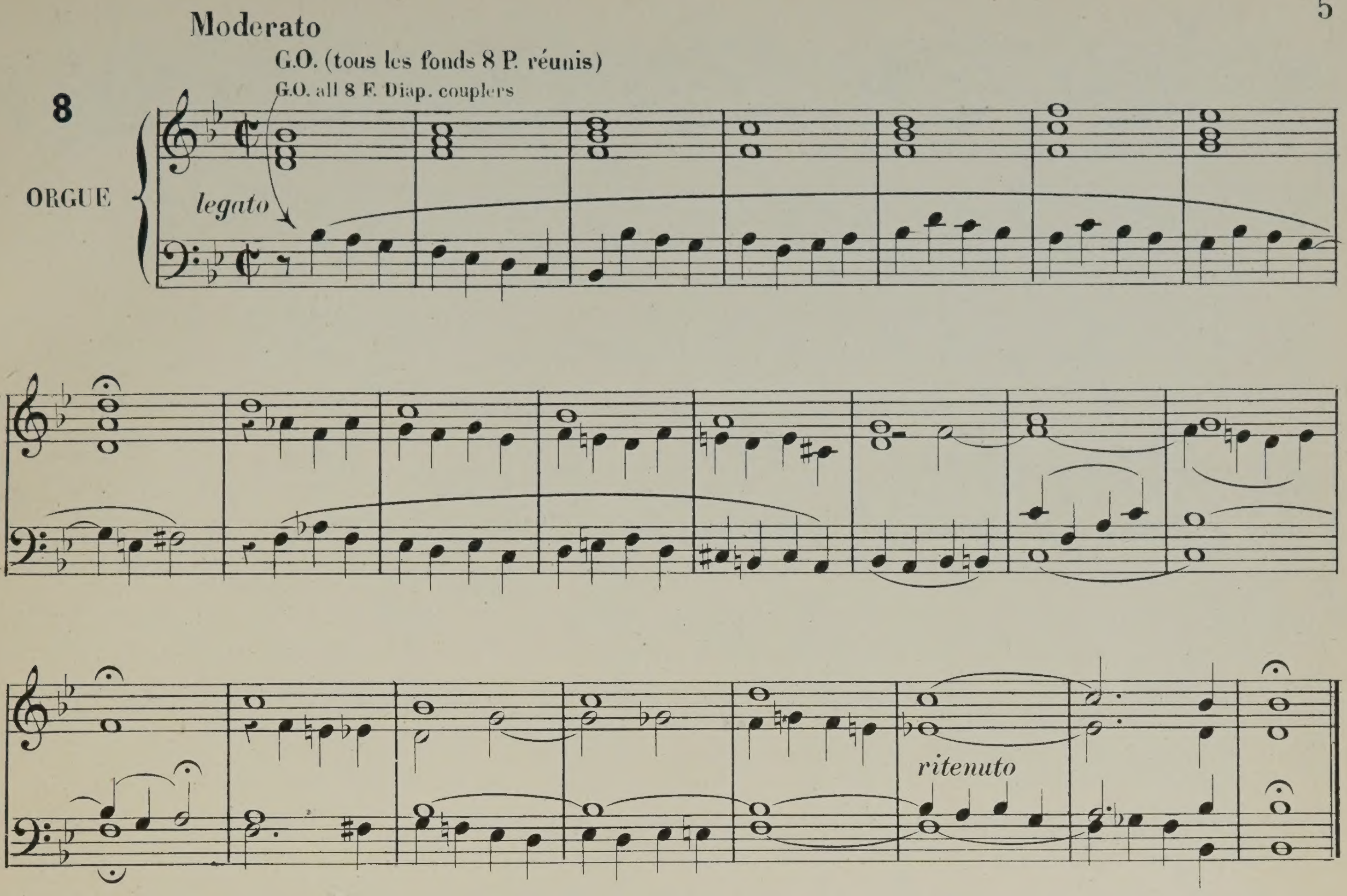
7


ORGUE
legato
rit.

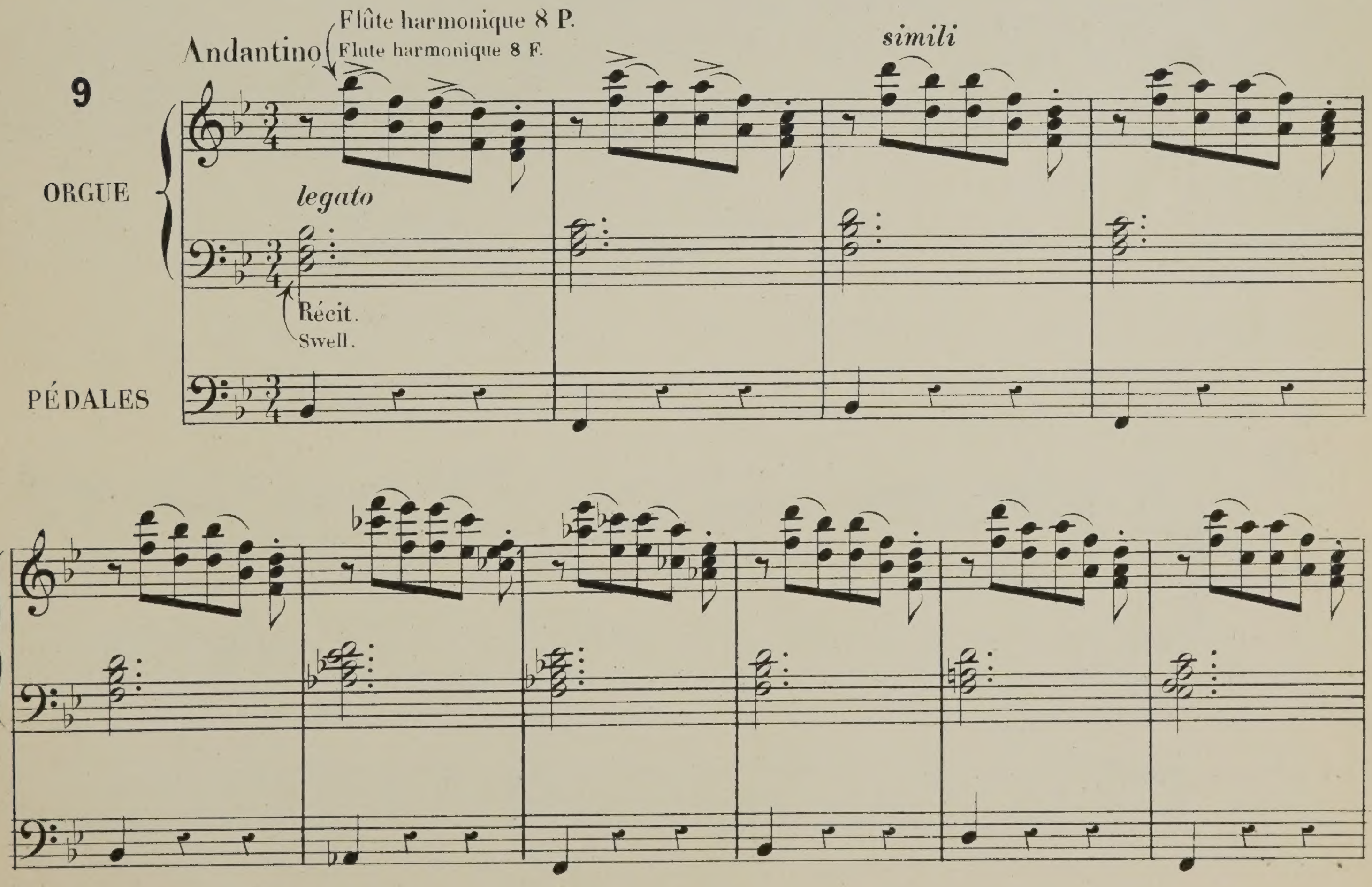
Récit: Voix céleste ou fonds doux 8 P.
Swell: Voix celeste or soft 8 F.

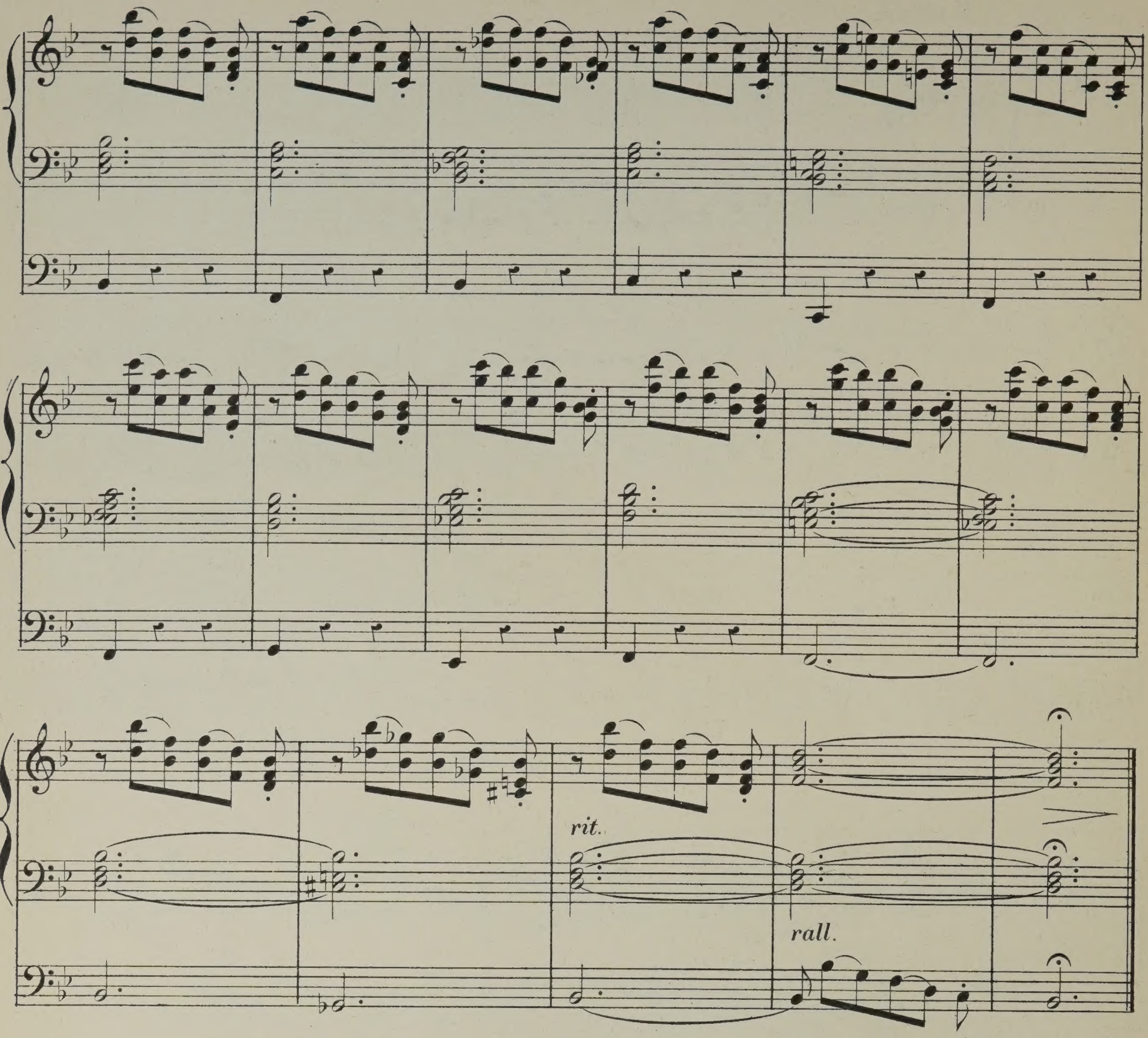
Positif: Montre 8 P. et Bourdon 8 P.
Choir: Open Diap. 8 F. Stop. Diap. 8 F. (or flute 8 F.)

8


Moderato
G.O. (tous les fonds 8 P. réunis)
G.O. all 8 F. Diap. couplers
ORGUE
legato
ritenuto

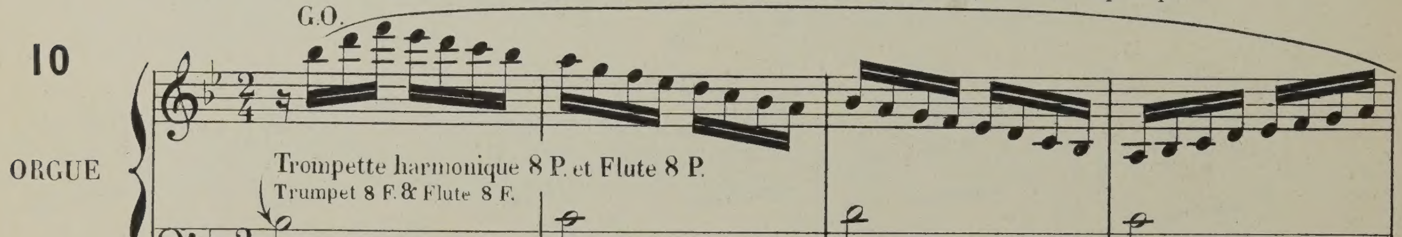
9


Andantino
Flûte harmonique 8 P.
Flute harmonique 8 F.
simili
ORGUE
legato
Récit.
Swell.
PÉDALES

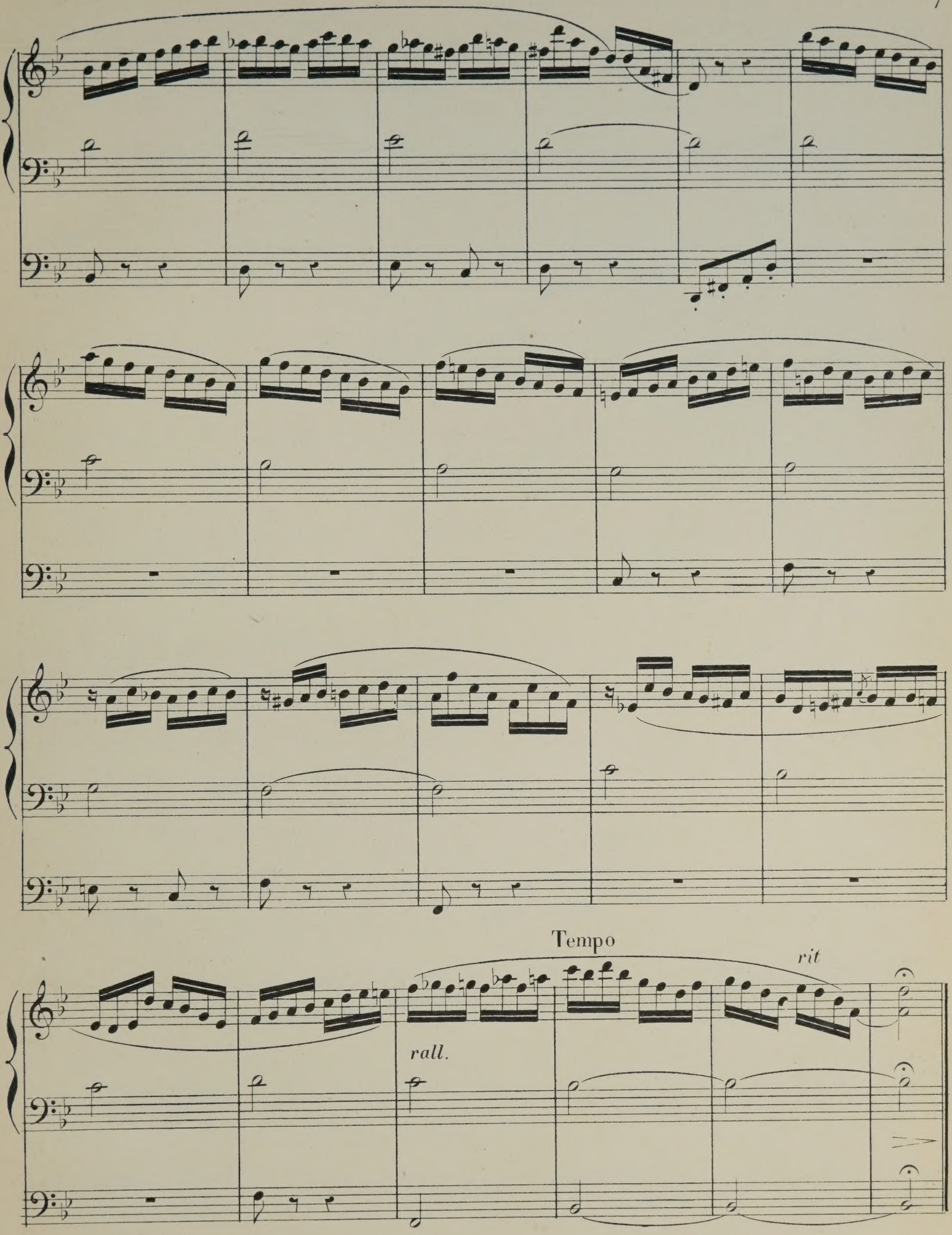


Allro. Modto. Flûte harmonique 8 P. et Bourdon 8 P. (Flute harmonique 8 F. & Stop. Diap. 8 F.

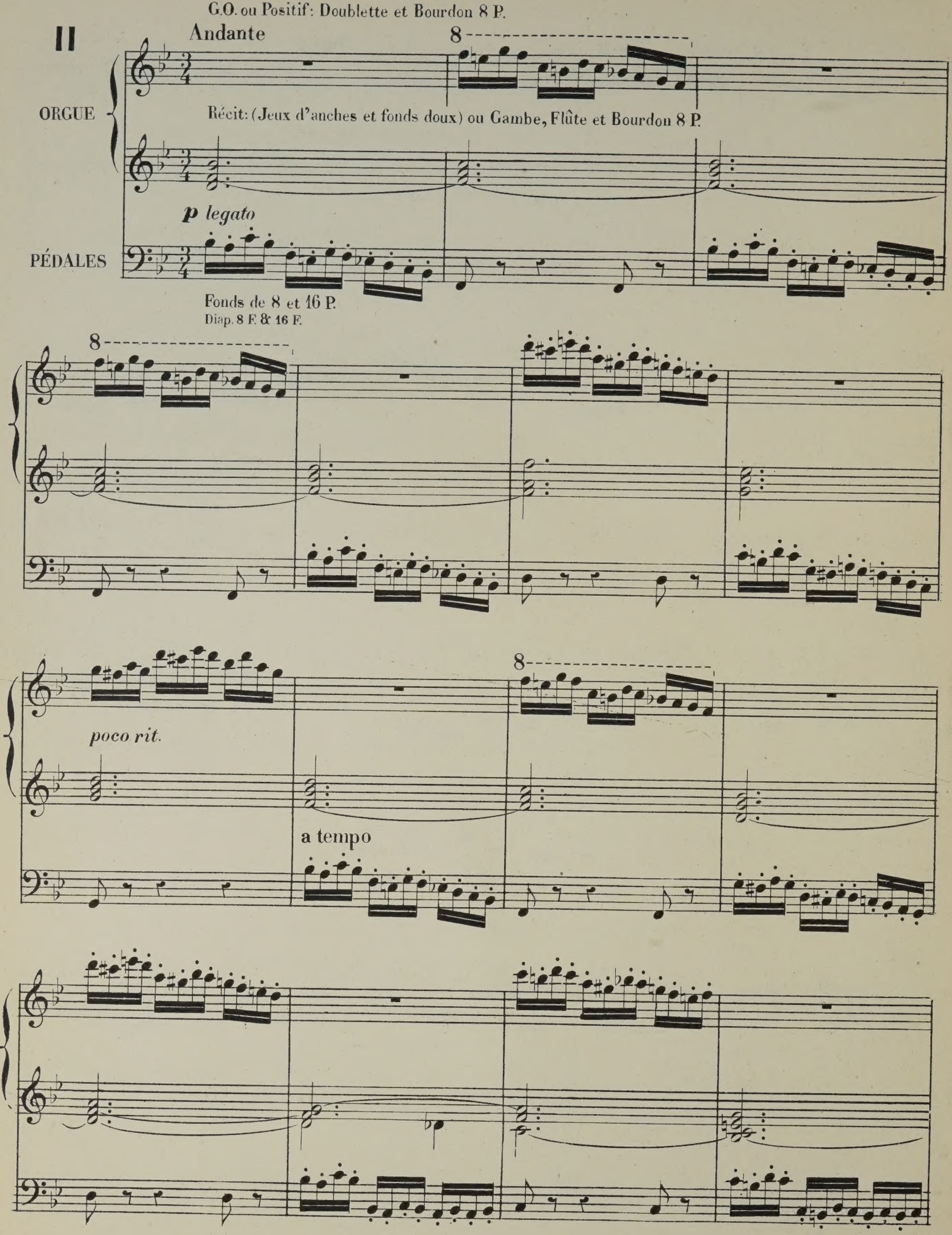
10

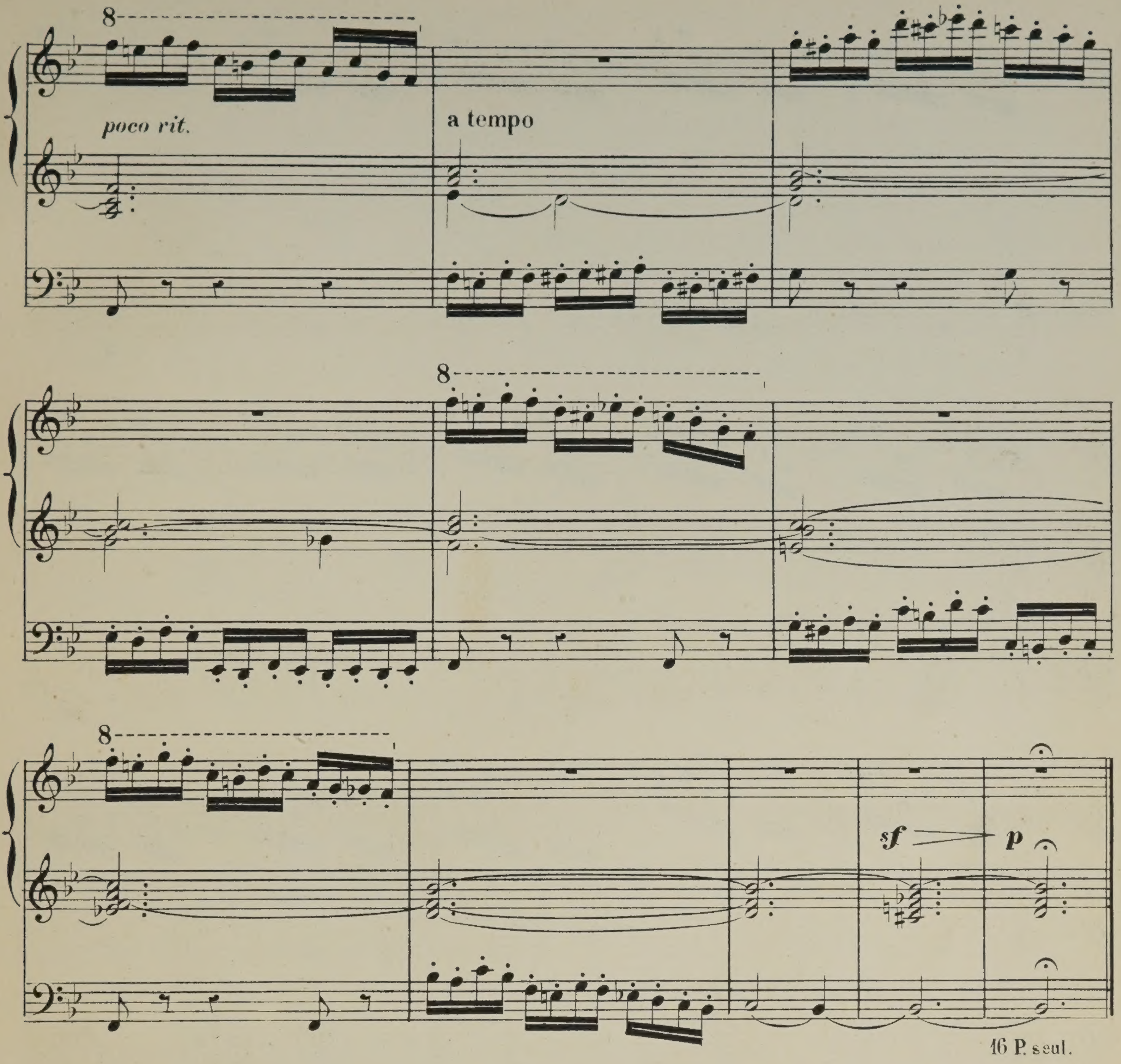

G.O.
ORGUE
Récit
legato
PÉDALES

Trompette harmonique 8 P. et Flute 8 P.
Trumpet 8 F. & Flute 8 F.

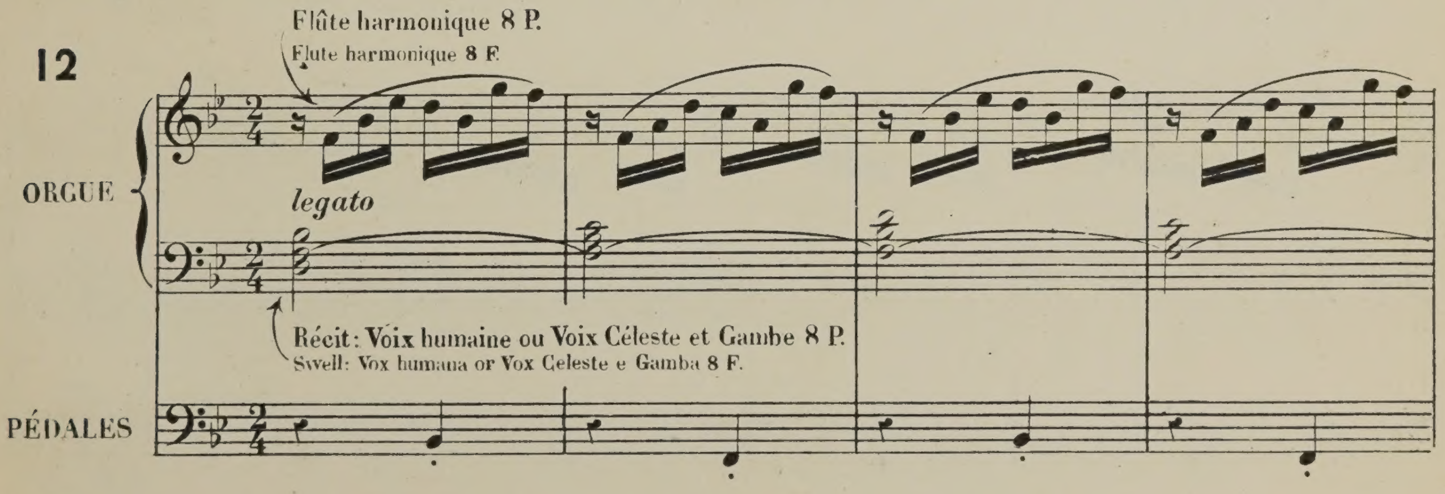

Tempo
rit
rall.

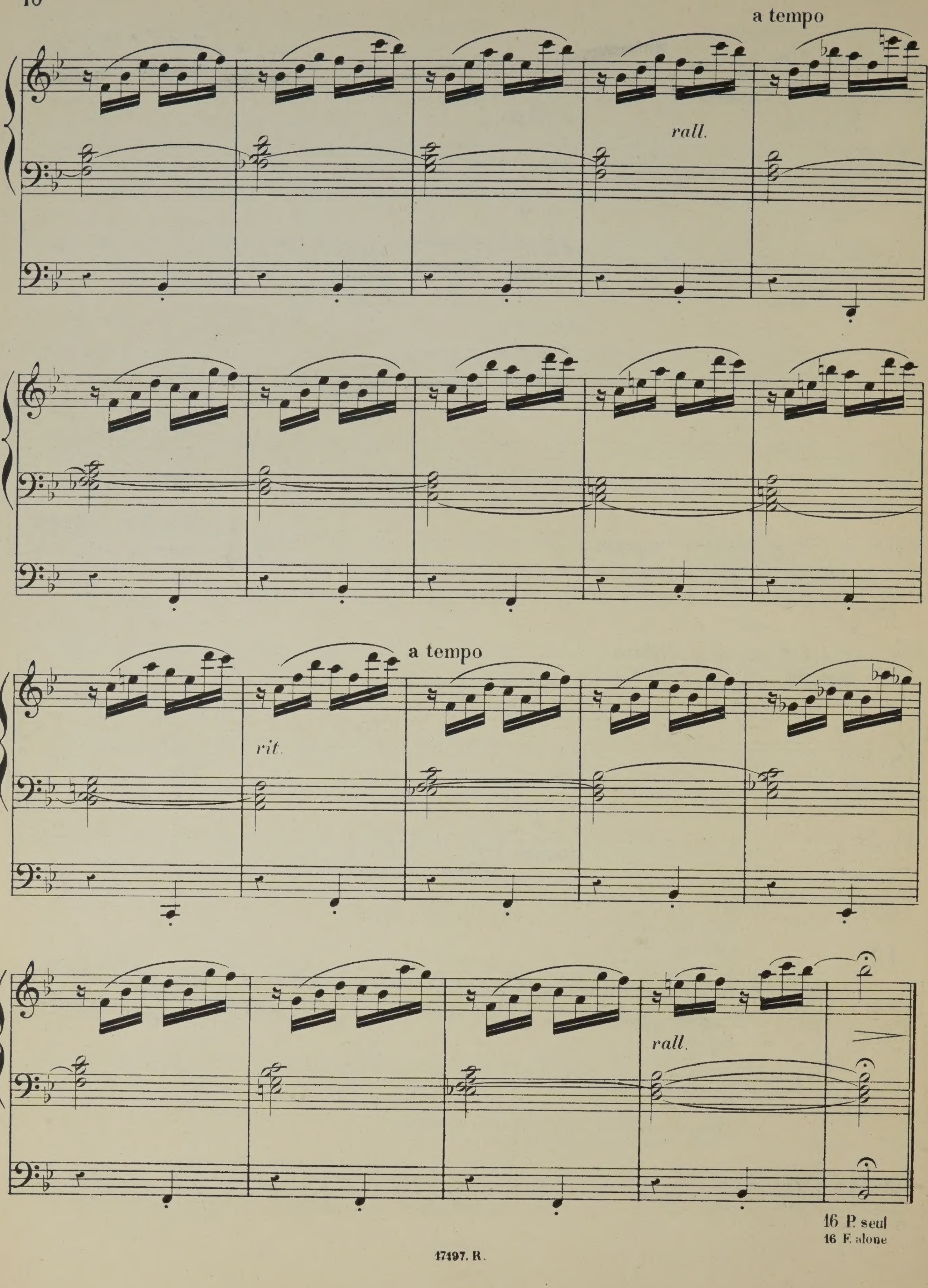
II


G.O. ou Positif: Doublette et Bourdon 8 P.
Andante
8
ORGUE
Récit: (Jeux d'anches et fonds doux) ou Gambe, Flûte et Bourdon 8 P.
p legato
PÉDALES
Fonds de 8 et 16 P.
Diap. 8 F. & 16 F.
8
poco rit.
a tempo
8


8
poco rit.
a tempo
8
8
sf
p
16 P. seul.

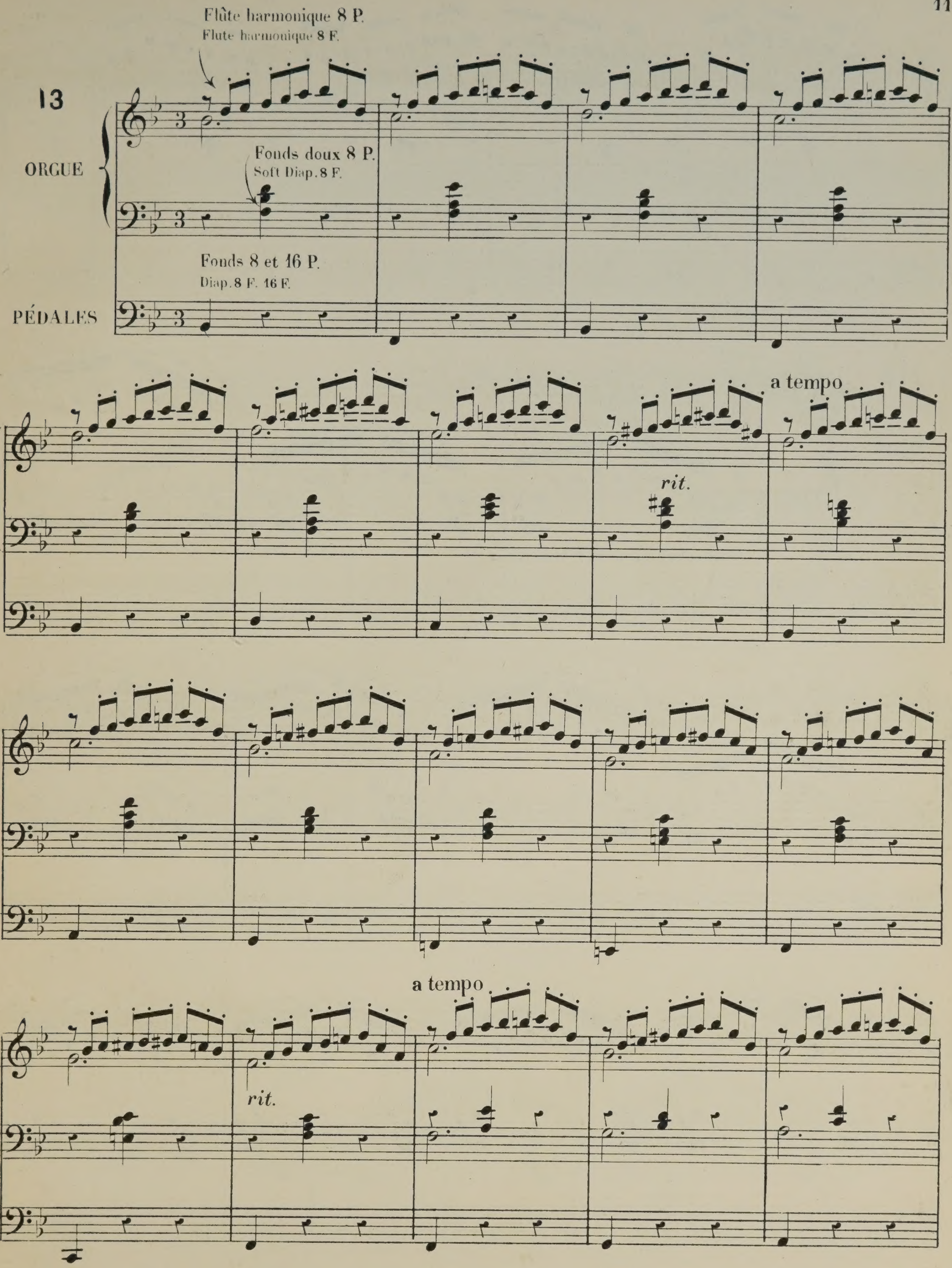
12

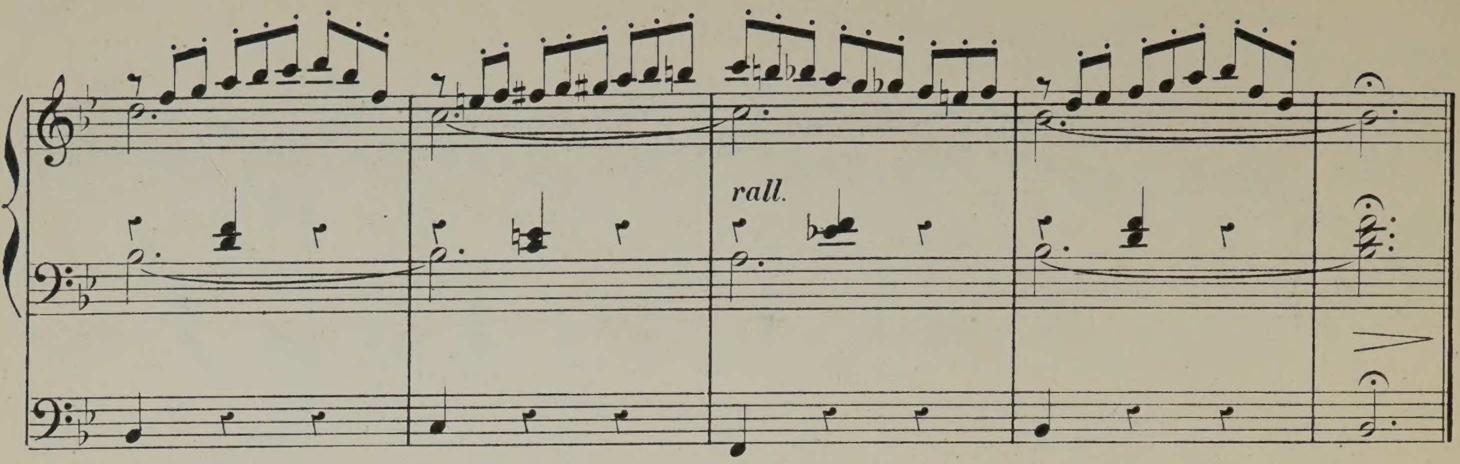

Flûte harmonique 8 P.
Flute harmonique 8 F.
ORGUE
legato
Récit: Voix humaine ou Voix Céleste et Gambe 8 P.
Swell: Vox humana or Vox Celeste e Gamba 8 F.
PÉDALES


a tempo
rall.
a tempo
rit.
rall.

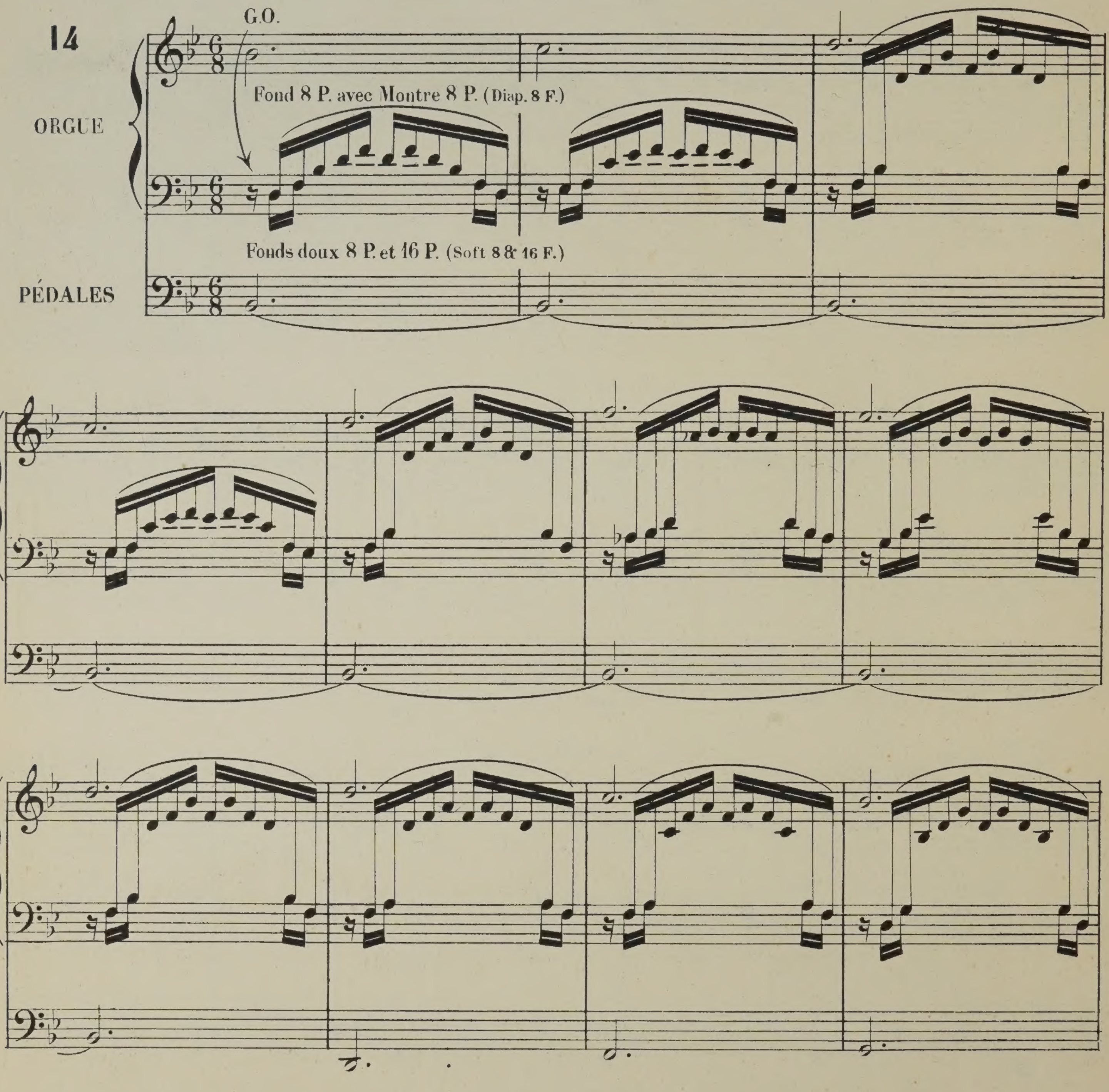
16 P. seul
16 F. alone

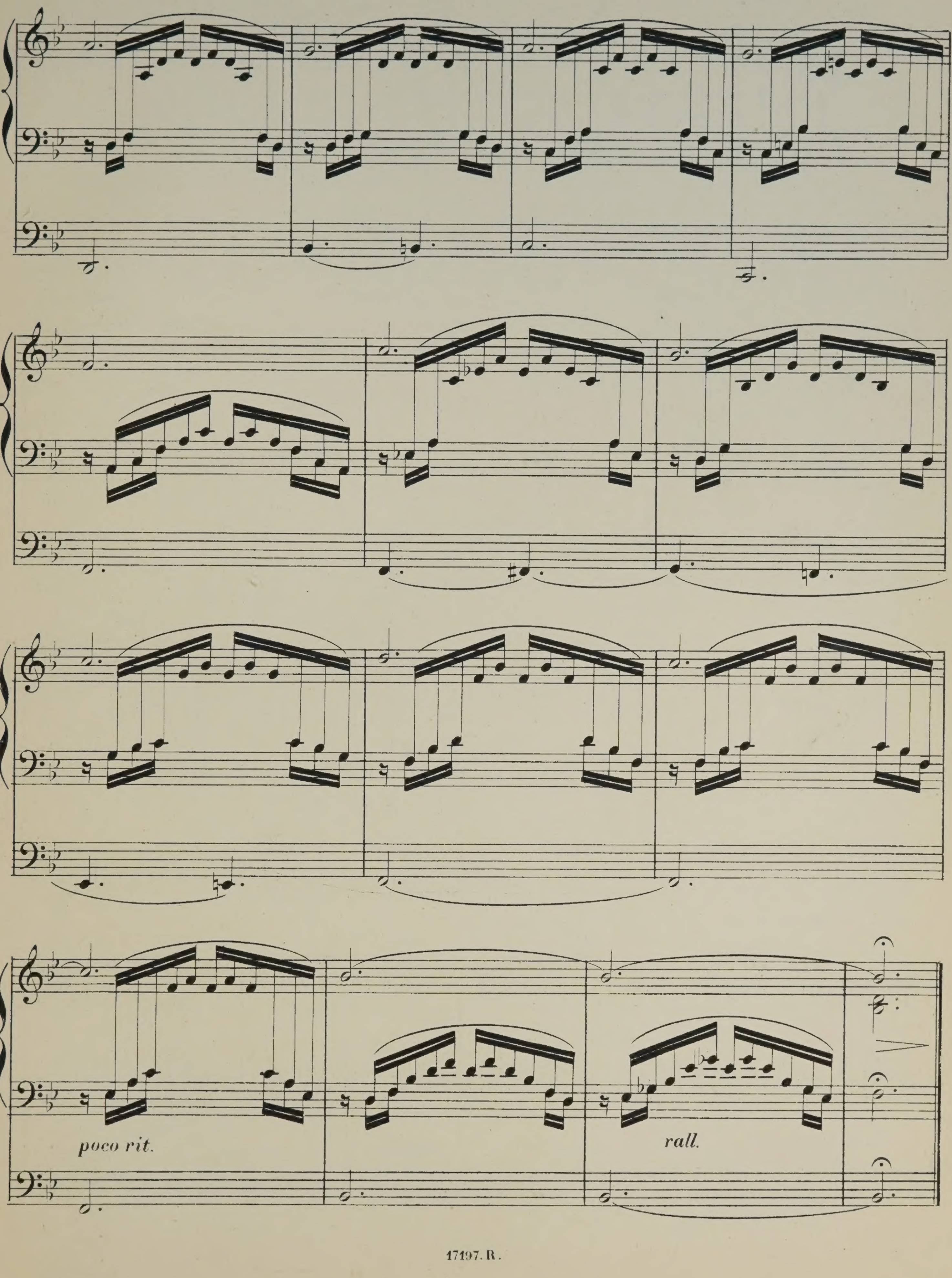
13

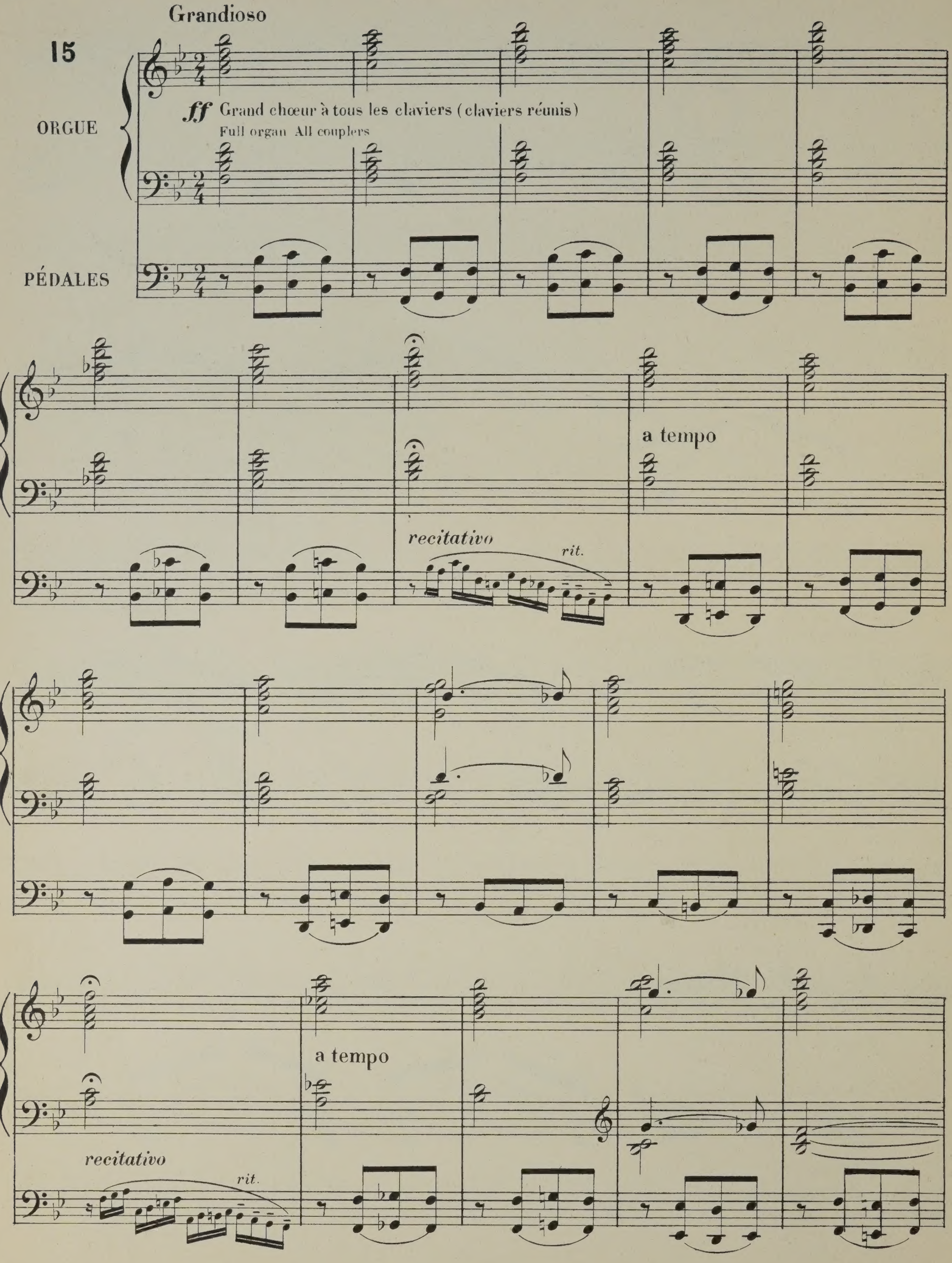

Flûte harmonique 8 P.
Flute harmonique 8 F.
ORGUE
Fonds doux 8 P.
Soft Diap. 8 F.
Fonds 8 et 16 P.
Diap. 8 F. 16 F.
PÉDALES
rit.
a tempo
a tempo
rit.

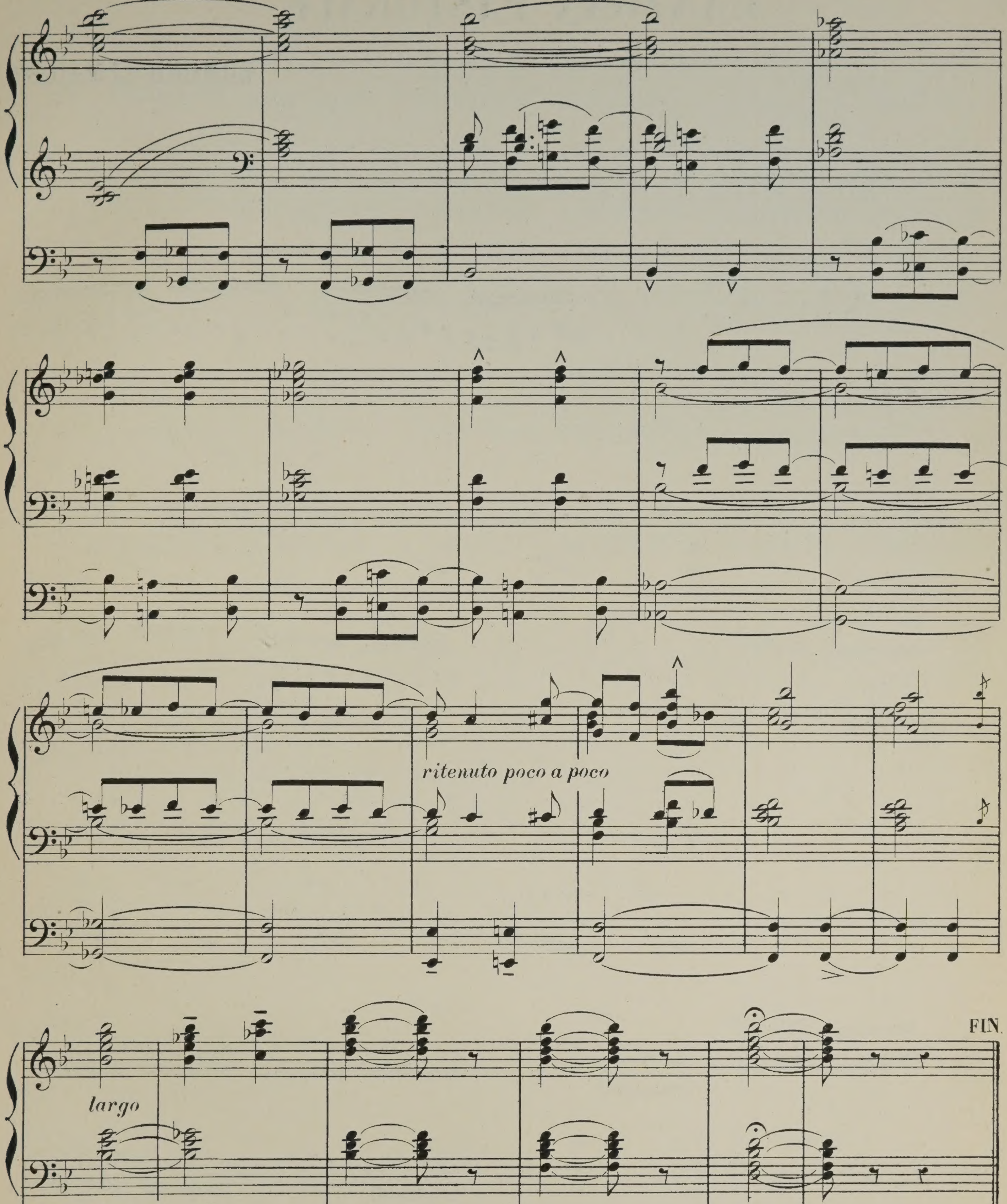

rall.

14


G.O.
ORGUE
Fond 8 P. avec Montre 8 P. (Diap. 8 F.)
Fonds doux 8 P. et 16 P. (Soft 8 & 16 F.)
PÉDALES


poco rit.
rall.

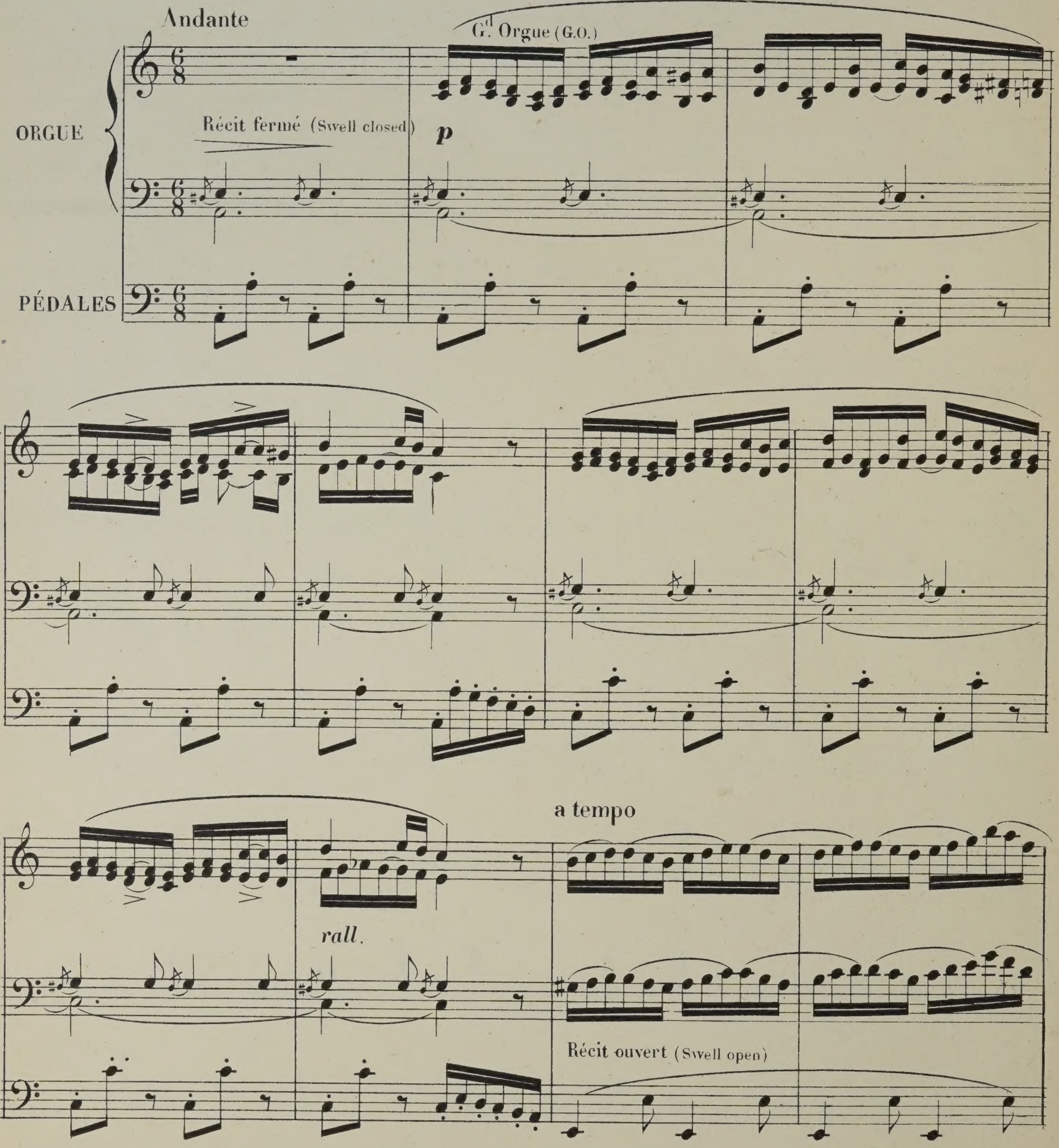

Grandioso
15
ORGUE
PÉDALES
ff Grand chœur à tous les claviers (claviers réunis)
Full organ All couplers
recitativo
rit.
a tempo
recitativo
rit.
a tempo

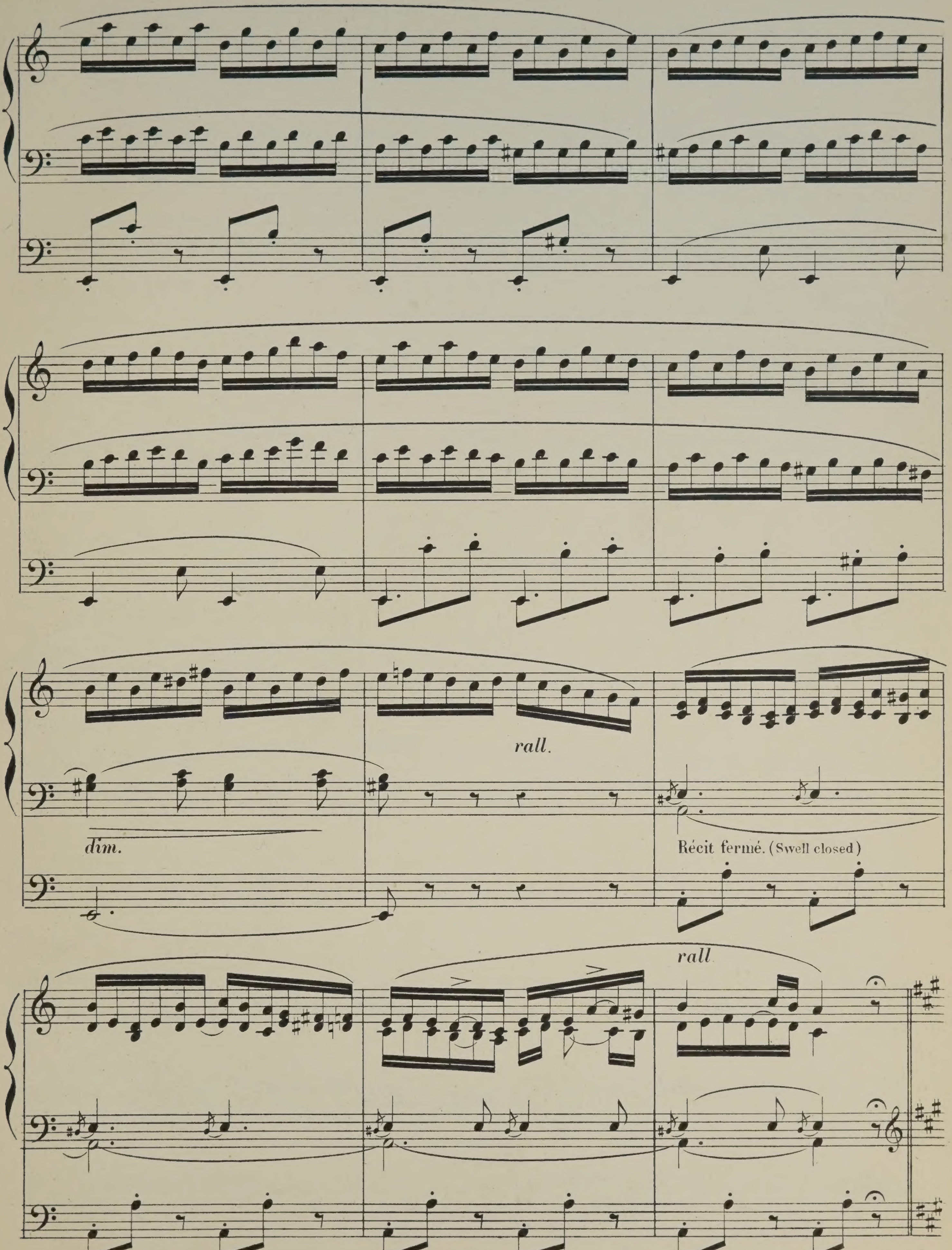

ritenuto poco a poco
largo
Pédales des 8es. graves
Sub octave coupler
long
FIN

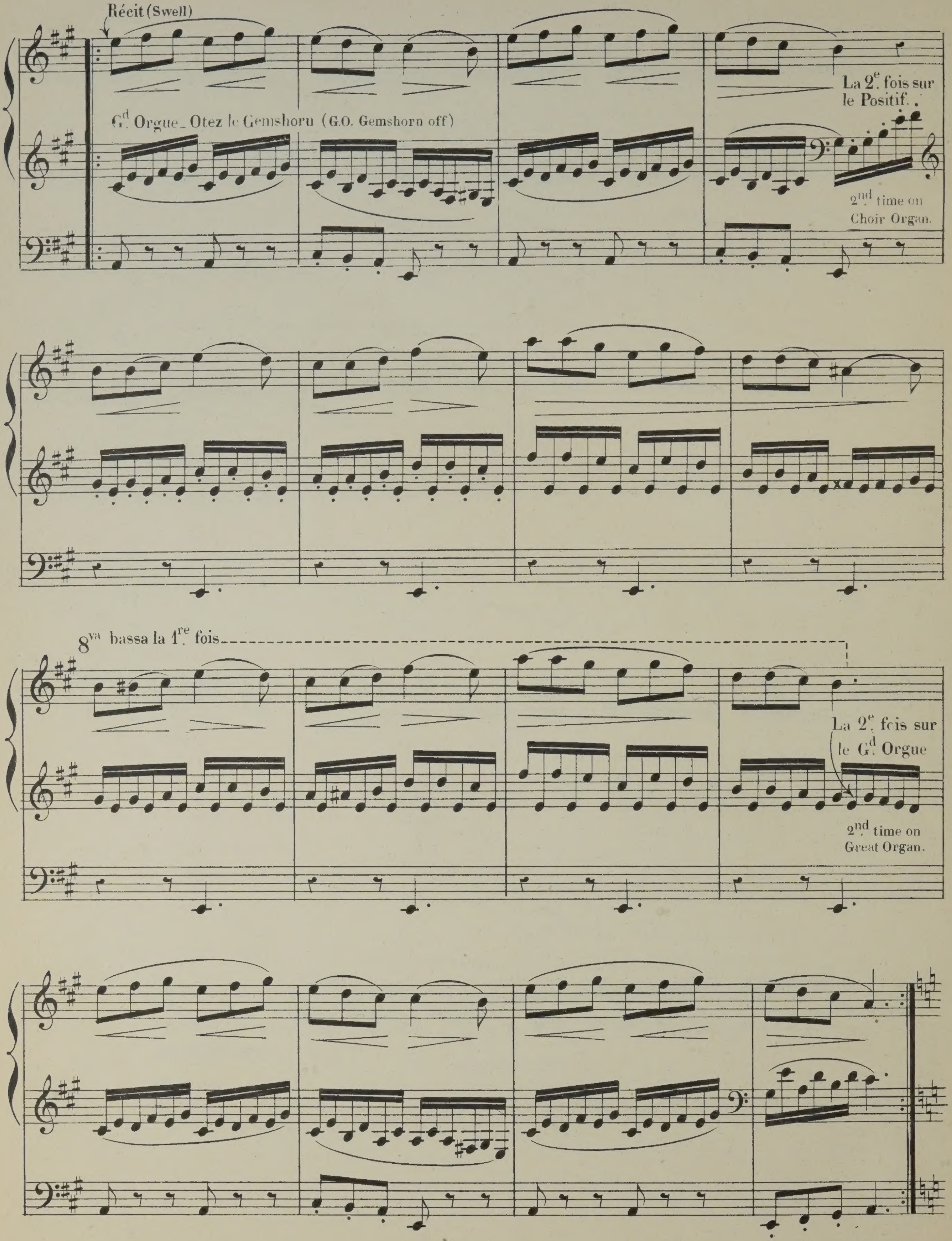
CANZONA PASTORALE

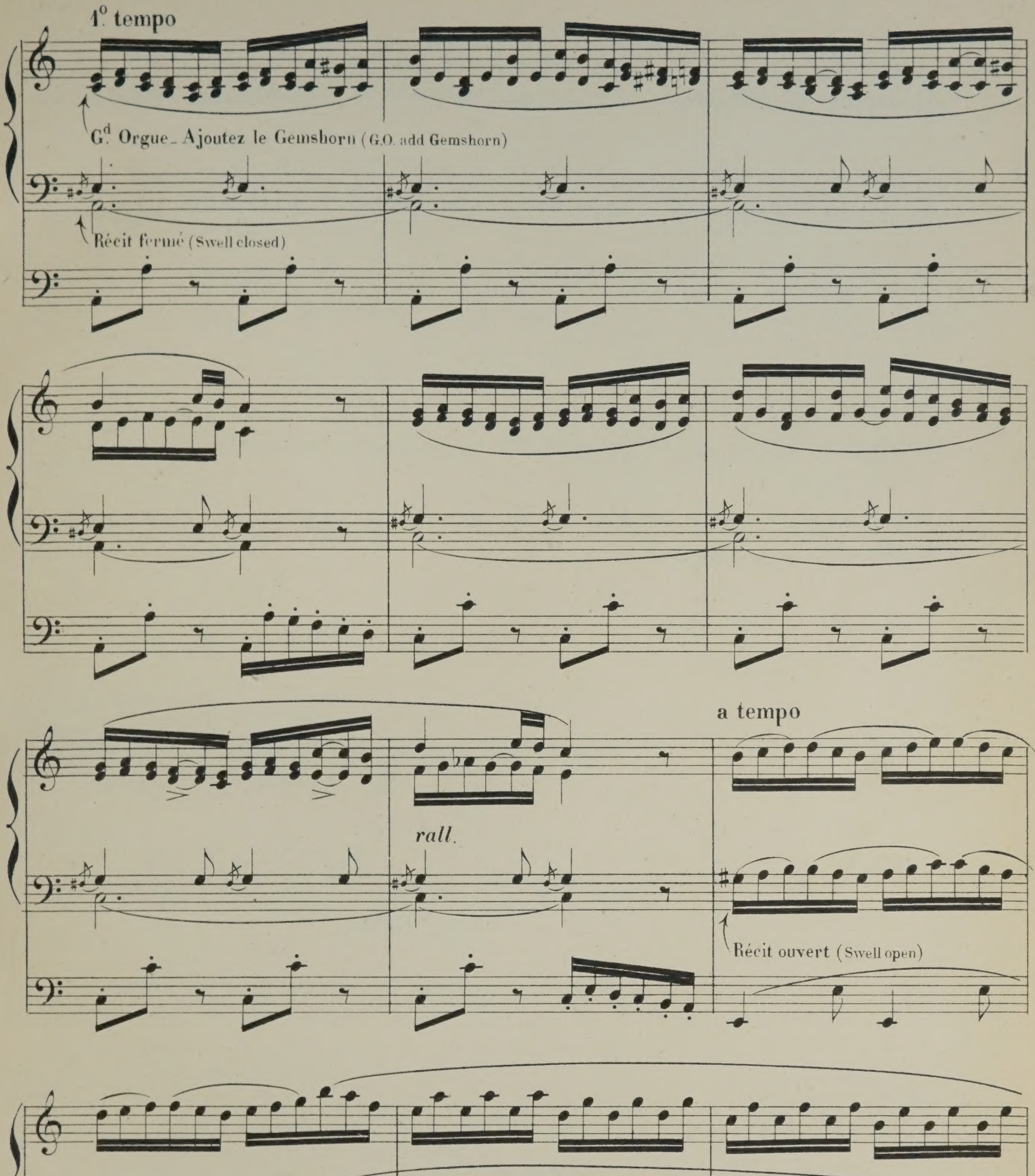
EDMOND LEMAIGRE

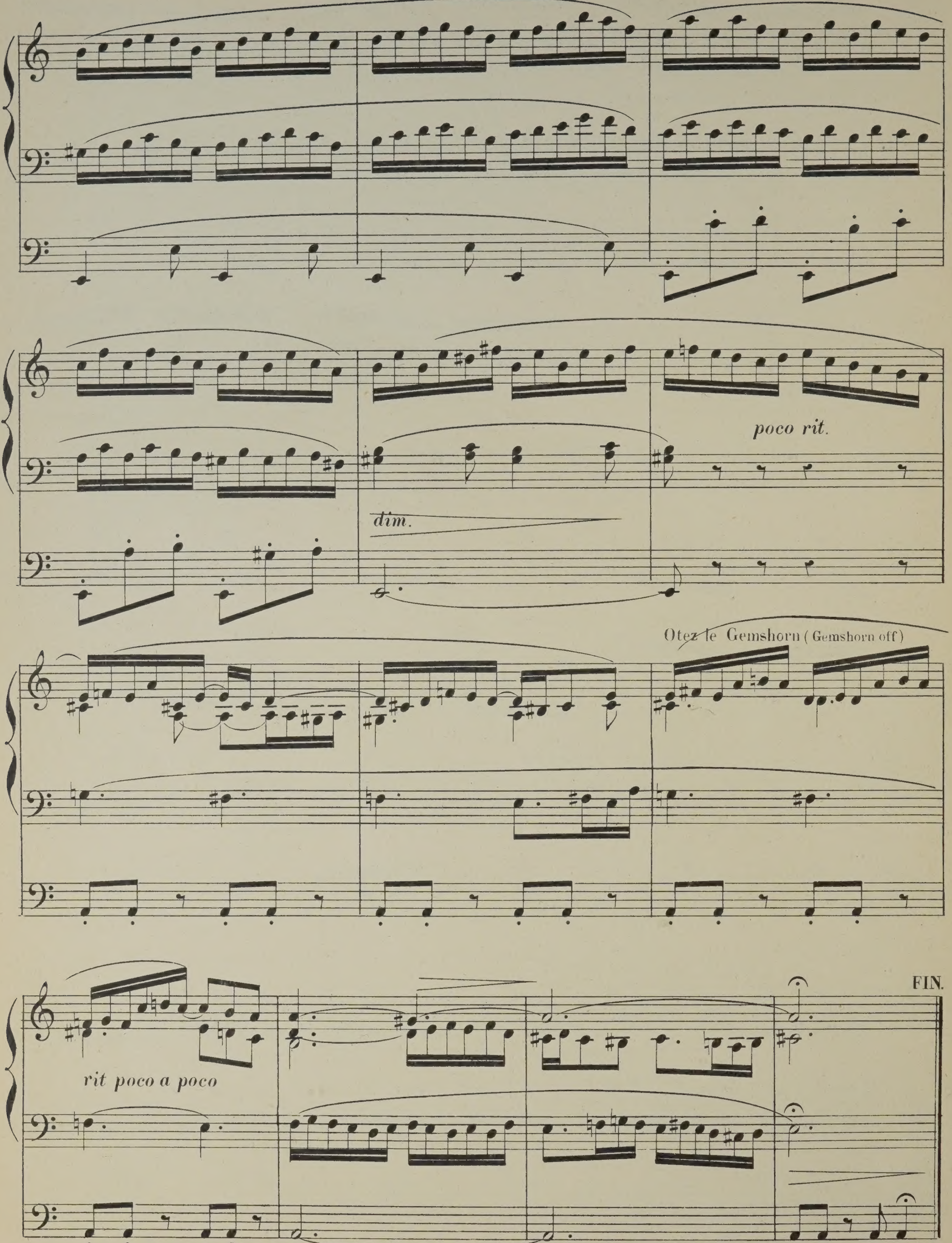
INDICATION DES JEUX:	PREPARE:
RÉCIT. — Hautbois, Flûte de 8 p. et Bourdon de 8 p.	SWELL. — Oboe 8 f. Flute 8 f. & Bourdon 8 f.
POSITIF. — Flûte Harmonique de 4 p.	CHOIR. — Flute harmonic
Gd. ORGUE. — Flûte, Bourdon et Gemshorn de 8 p.	G. O. — Flute, Bourdon, Gemshorn 8 f.
PÉDALES. — Fonds de 16 et 8 p.	PEDAL. — Diap. 16 f. & 8 f.


Andante
Gd. Orgue (G.O.)
ORGUE
Récit fermé (Swell closed)
p
PÉDALES
rall.
a tempo
Récit ouvert (Swell open)


rall.
dim.
Récit fermé. (Swell closed)
rall


Récit (Swell)
Gd. Orgue_Otez le Gemshorn (G.O. Gemshorn off)
La 2e. fois sur le Positif.
2nd. time on Choir Organ.
8va bassa la 1re. fois
La 2e. fois sur le Gd. Orgue
2nd. time on Great Organ.


1º tempo
Gd Orgue_ Ajoutez le Gemshorn (G.O. add Gemshorn)
Récit fermé (Swell closed)
rall.
a tempo
Récit ouvert (Swell open)


poco rit.
dim.
Otez le Gemshorn (Gemshorn off)
rit poco a poco
FIN.

Paris, Imp. A. Chaimbaud et Cie, Rue de La Tour-d'Auvergne, 18.

A LA MEMOIRE DE MON PÈRE.

ÉLÉGIE-MARCHE

6^me^ CAHIER

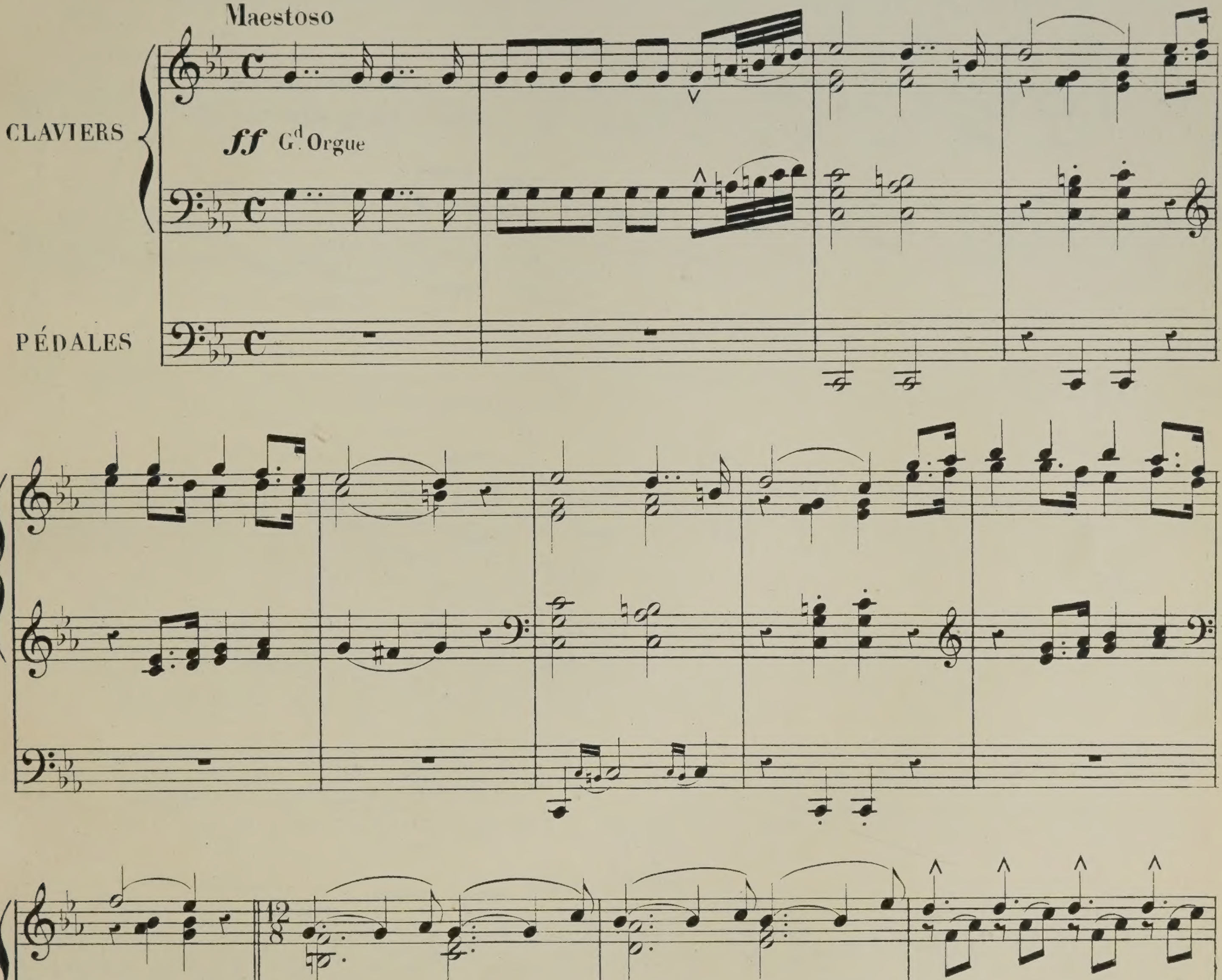
EDMOND LEMAIGRE

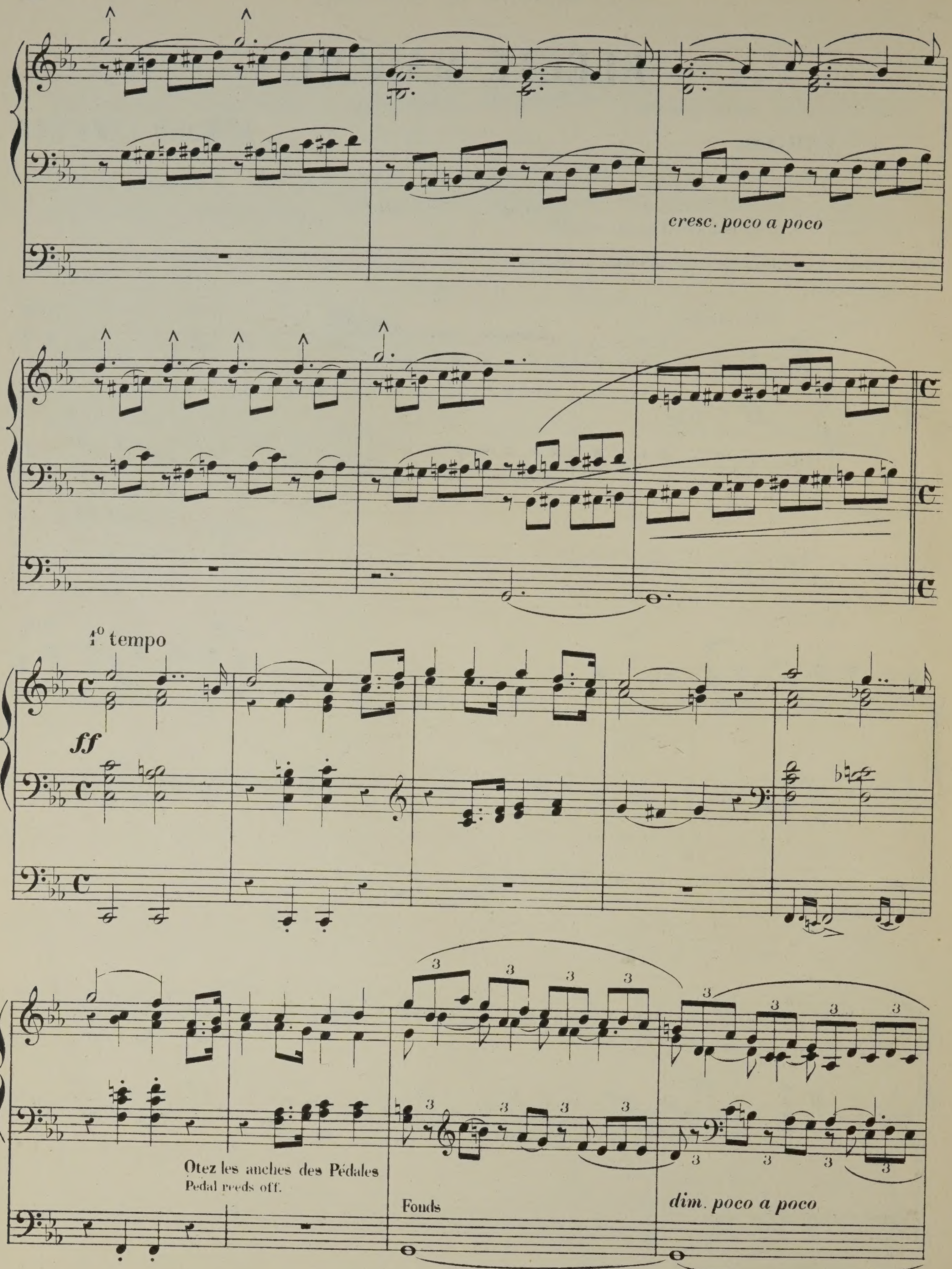
G^d^. Chœur à tous les Claviers.(Claviers réunis).

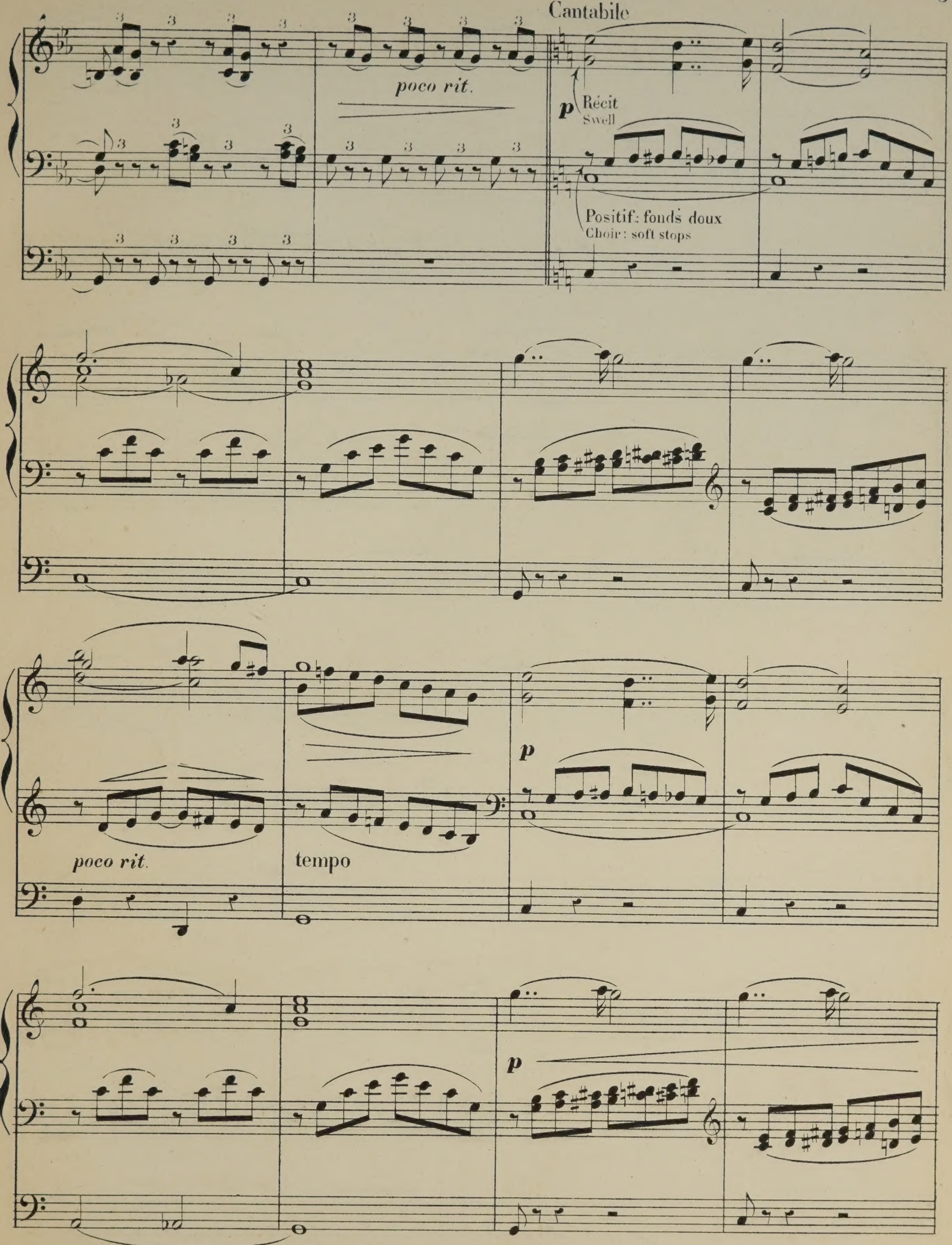
N.B. Suivre les indications contenues dans le courant du morceau.

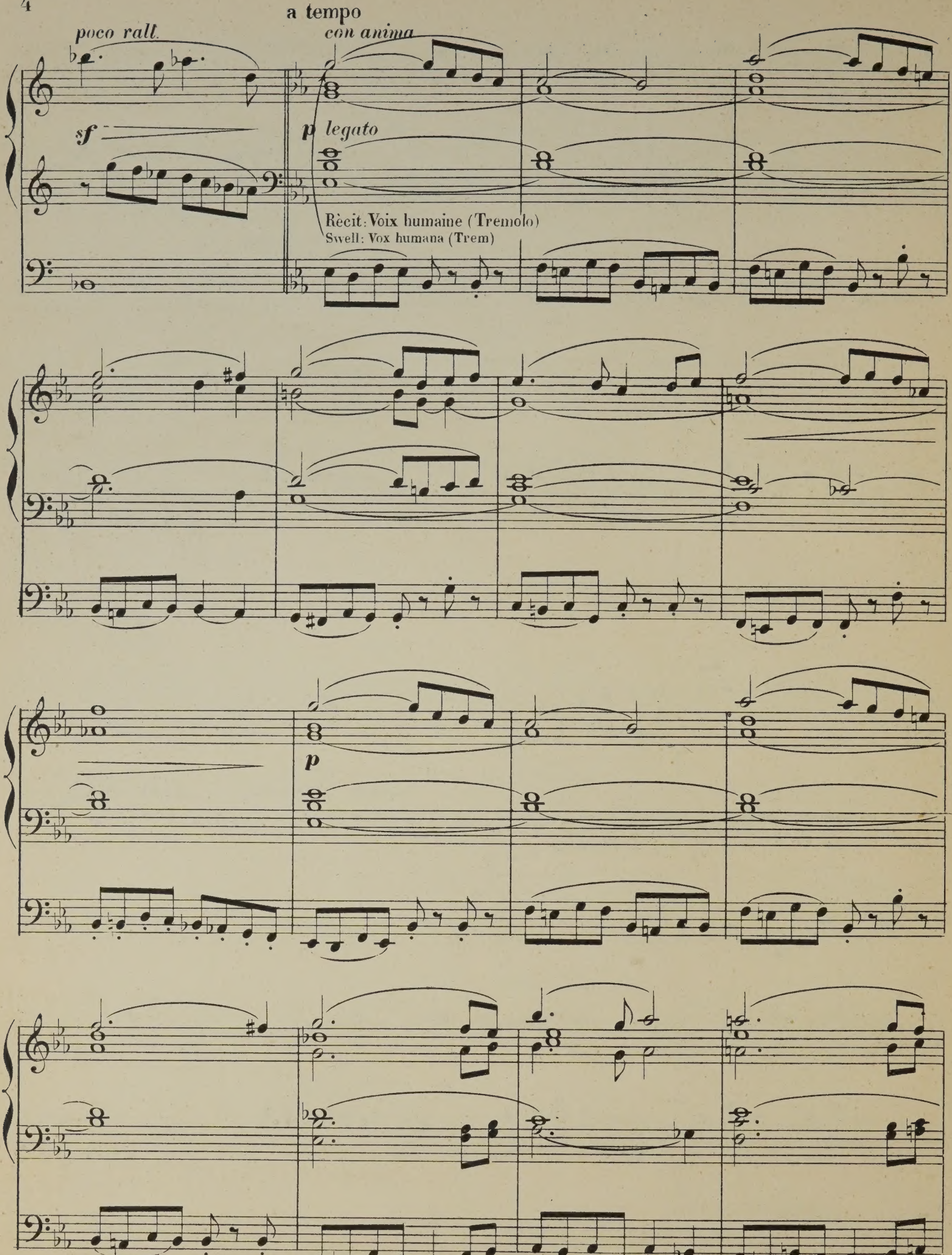
Full^r^ Organ. (All Couplers)

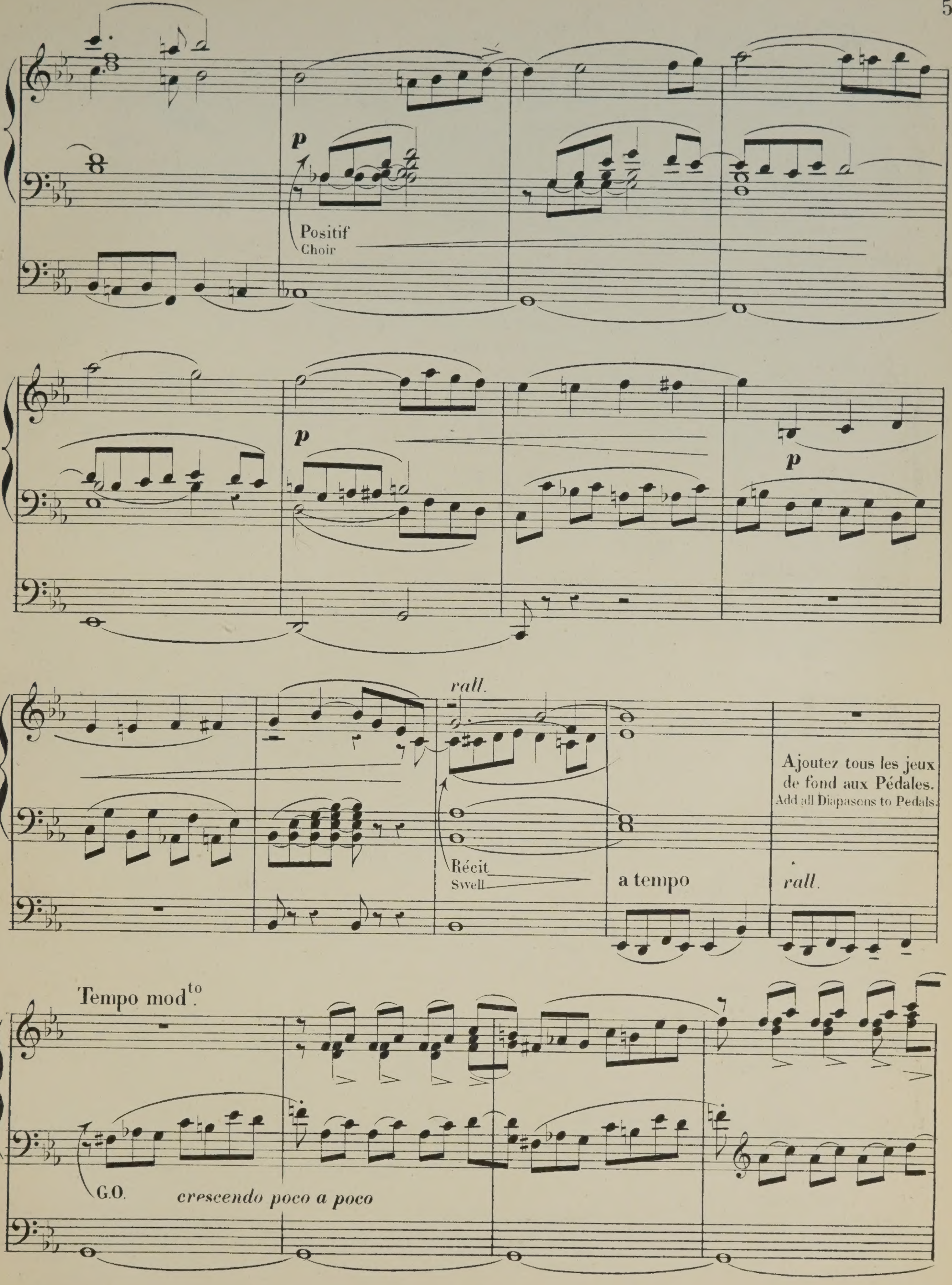
N.B. Follow the indications printed in the course of the piece.

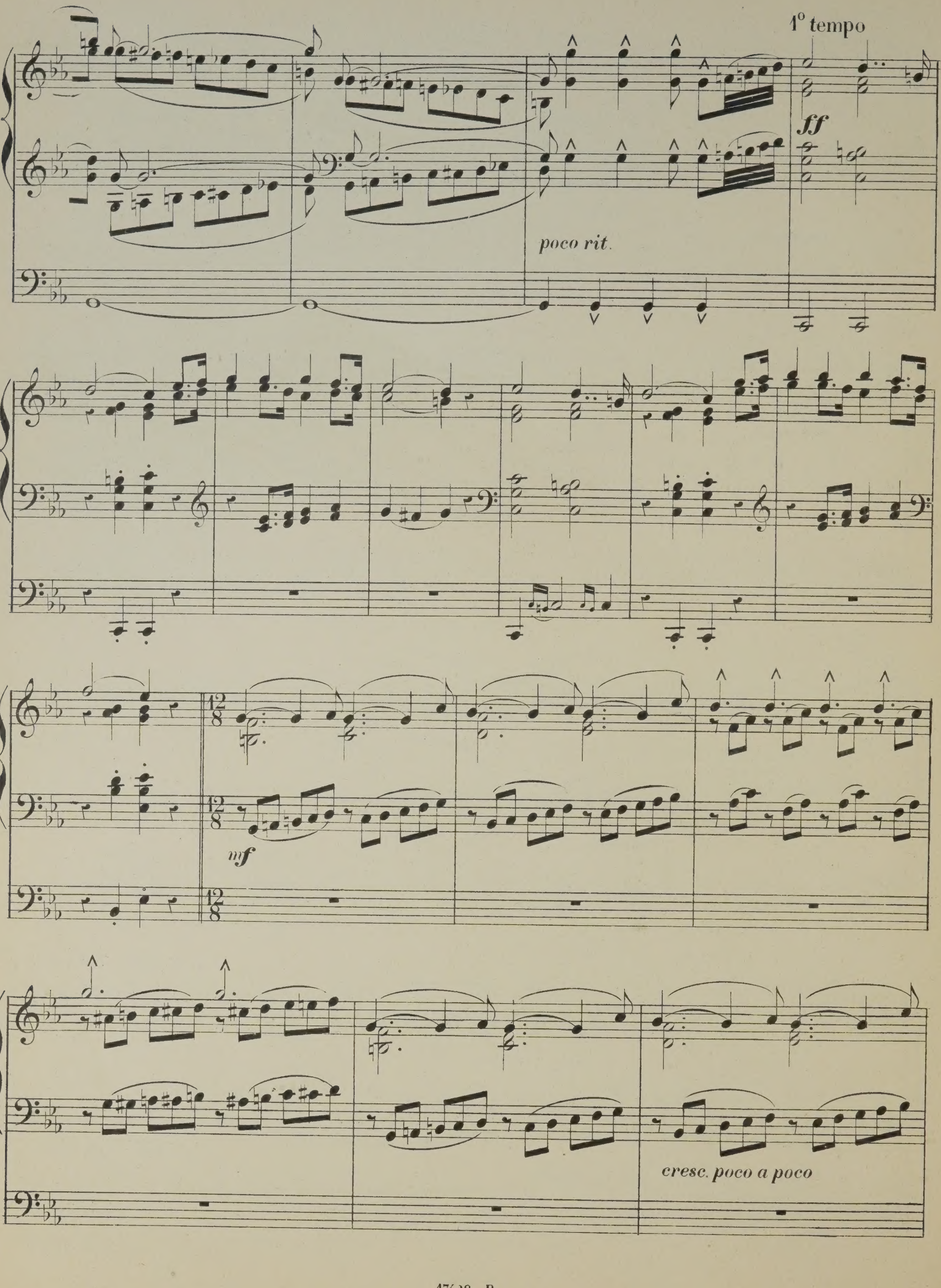

Maestoso
CLAVIERS
ff G^d^. Orgue
PÉDALES
mf

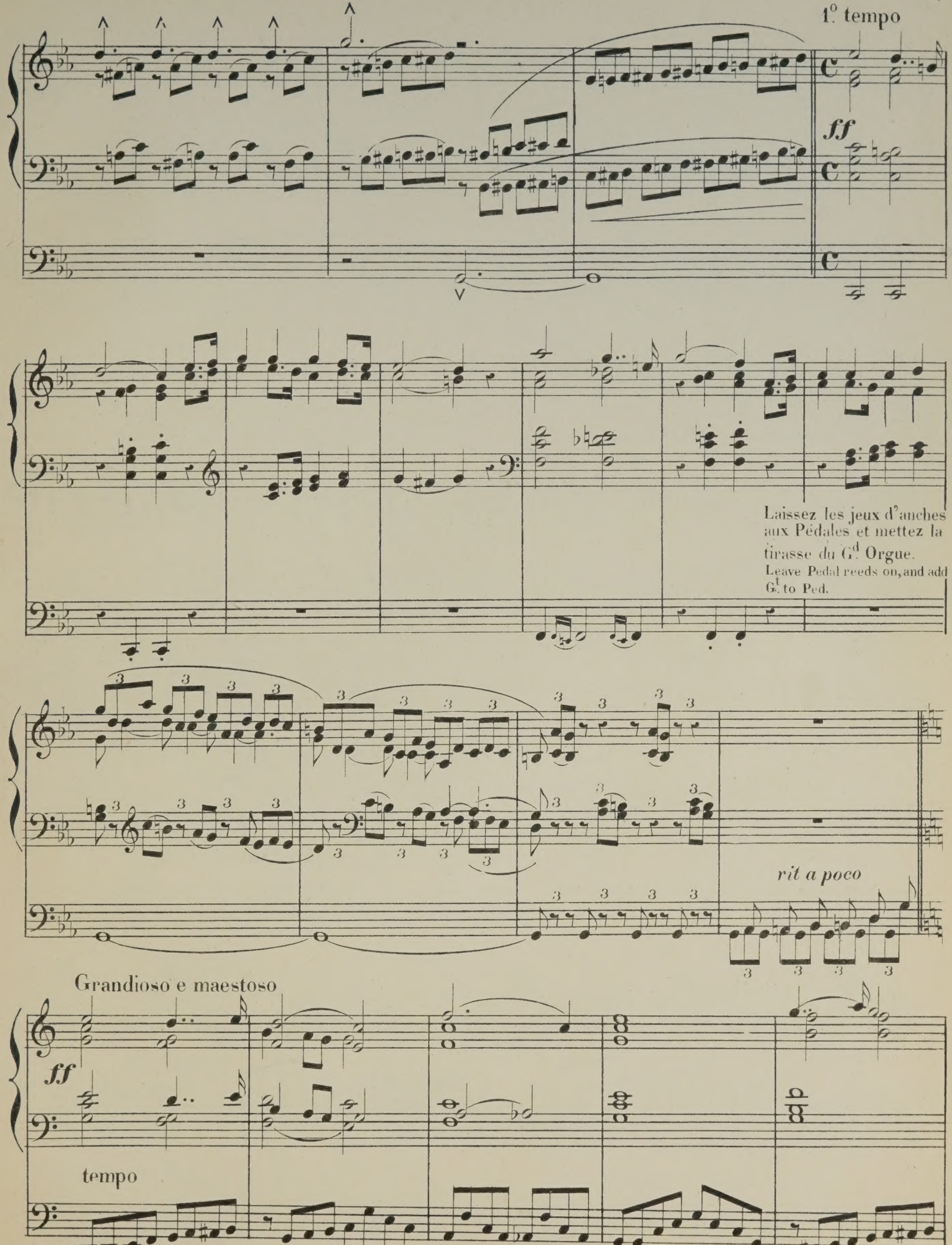

cresc. poco a poco
1° tempo
ff
Otez les anches des Pédales
Pedal reeds off.
Fonds
dim. poco a poco


Cantabile
3
poco rit.
p
Récit
Swell
Positif: fonds doux
Choir: soft stops
poco rit.
tempo
p
p

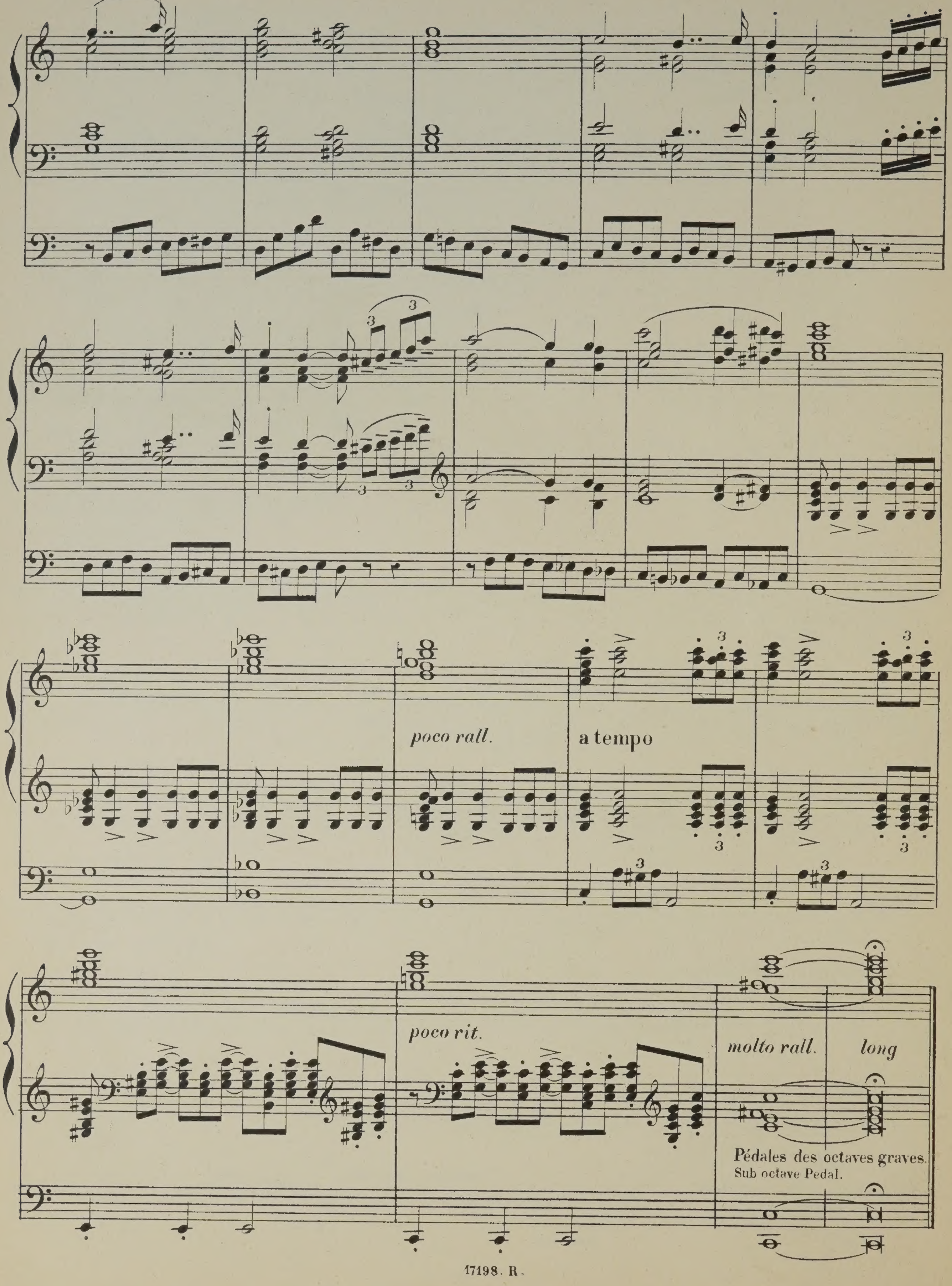

a tempo
poco rall.
con anima
sf
p legato
Rècit: Voix humaine (Tremolo)
Swell: Vox humana (Trem)
p


p
Positif
Choir
p
p
rall.
Ajoutez tous les jeux de fond aux Pédales.
Add all Diapasons to Pedals.
Récit
Swell
a tempo
rall.
Tempo mod^to.
G.O.
crescendo poco a poco


1º tempo
poco rit.
ff
12
8
mf
cresc. poco a poco


1º tempo
ff
rit a poco
Grandioso e maestoso
ff
tempo

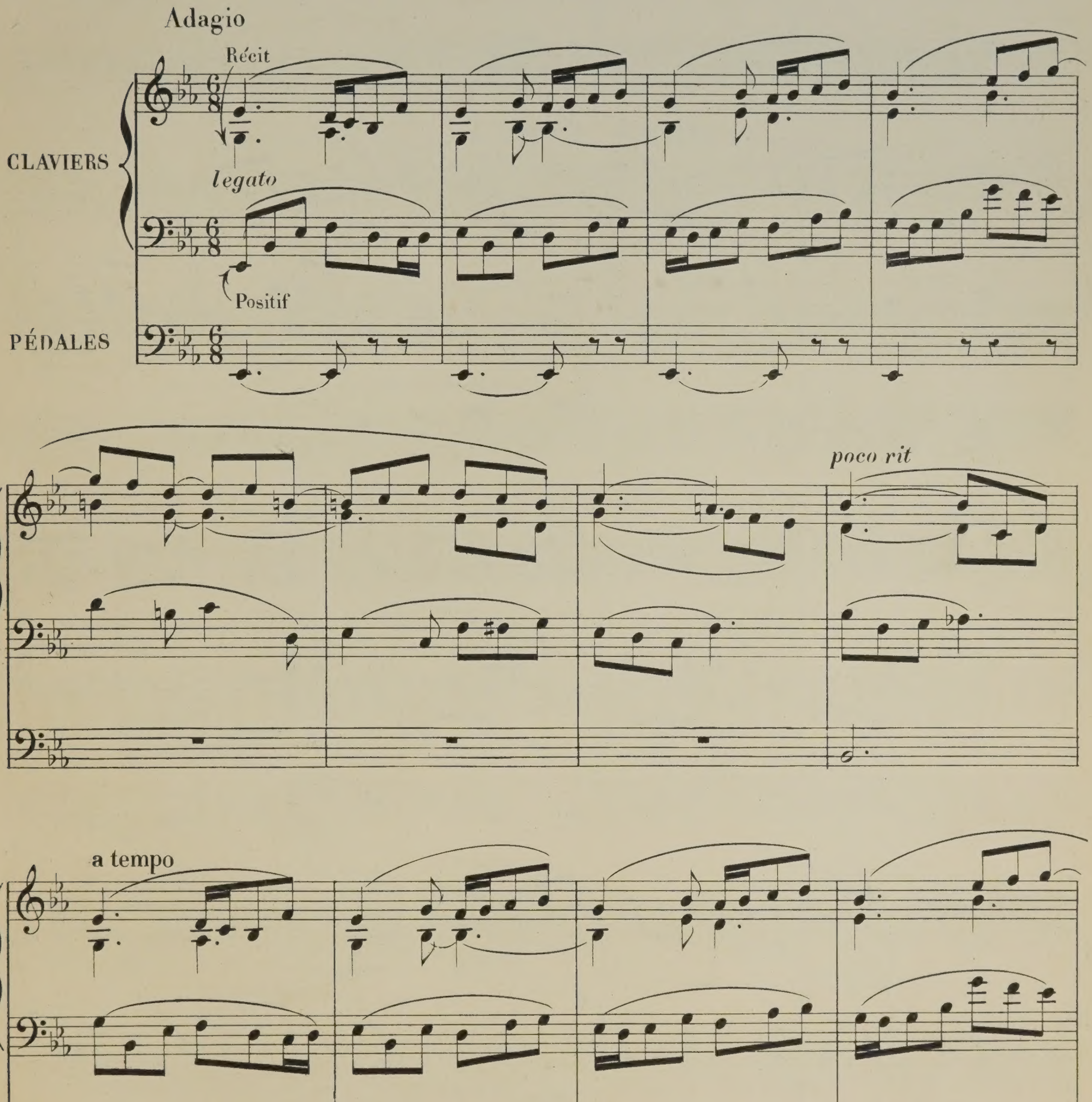
Laissez les jeux d'anches aux Pédales et mettez la tirasse du G.^d Orgue.
Leave Pedal reeds on, and add G.^t to Ped.

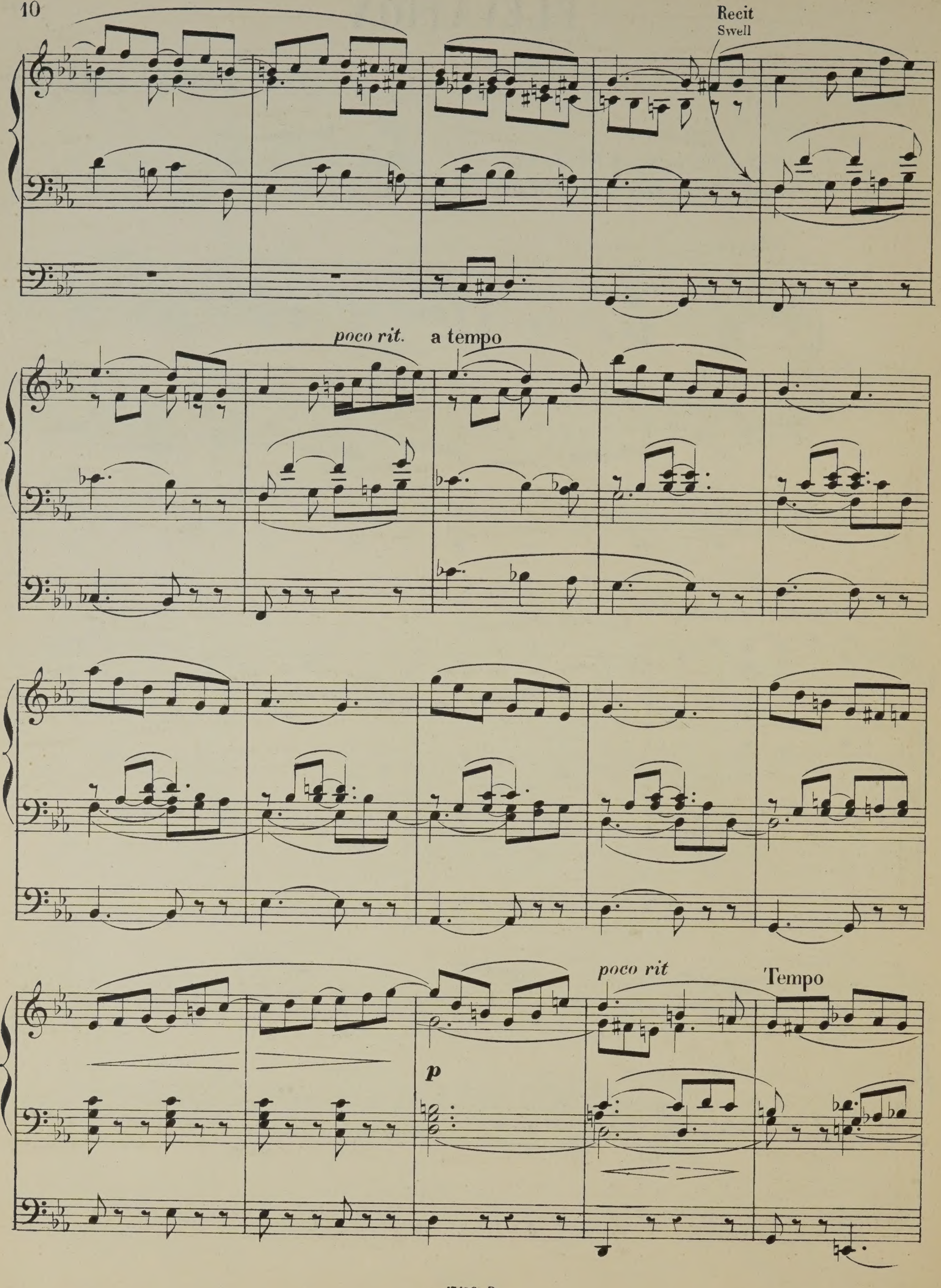

poco rall.
a tempo
poco rit.
molto rall.
long
Pédales des octaves graves.
Sub octave Pedal.

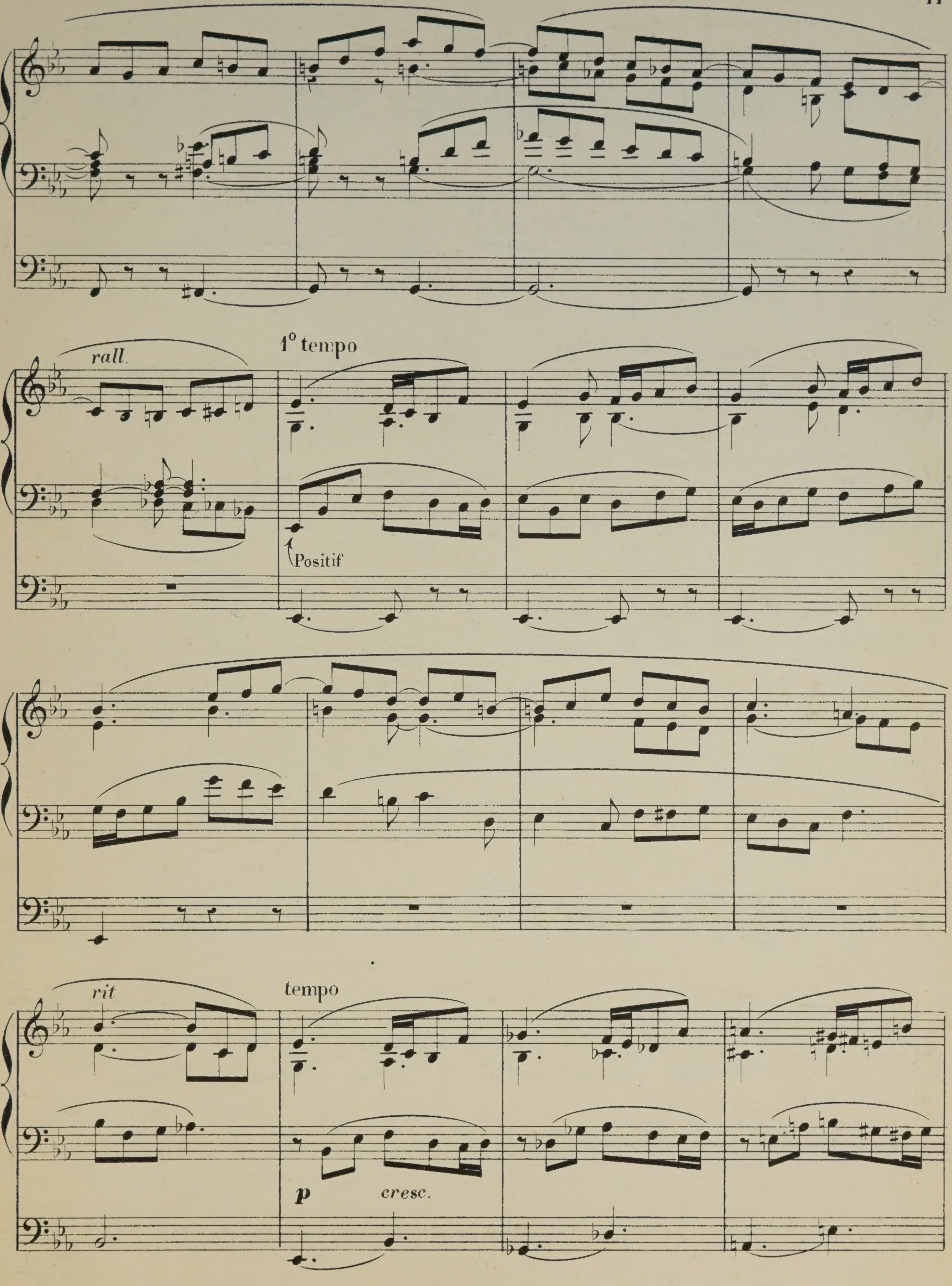
ELÉVATION

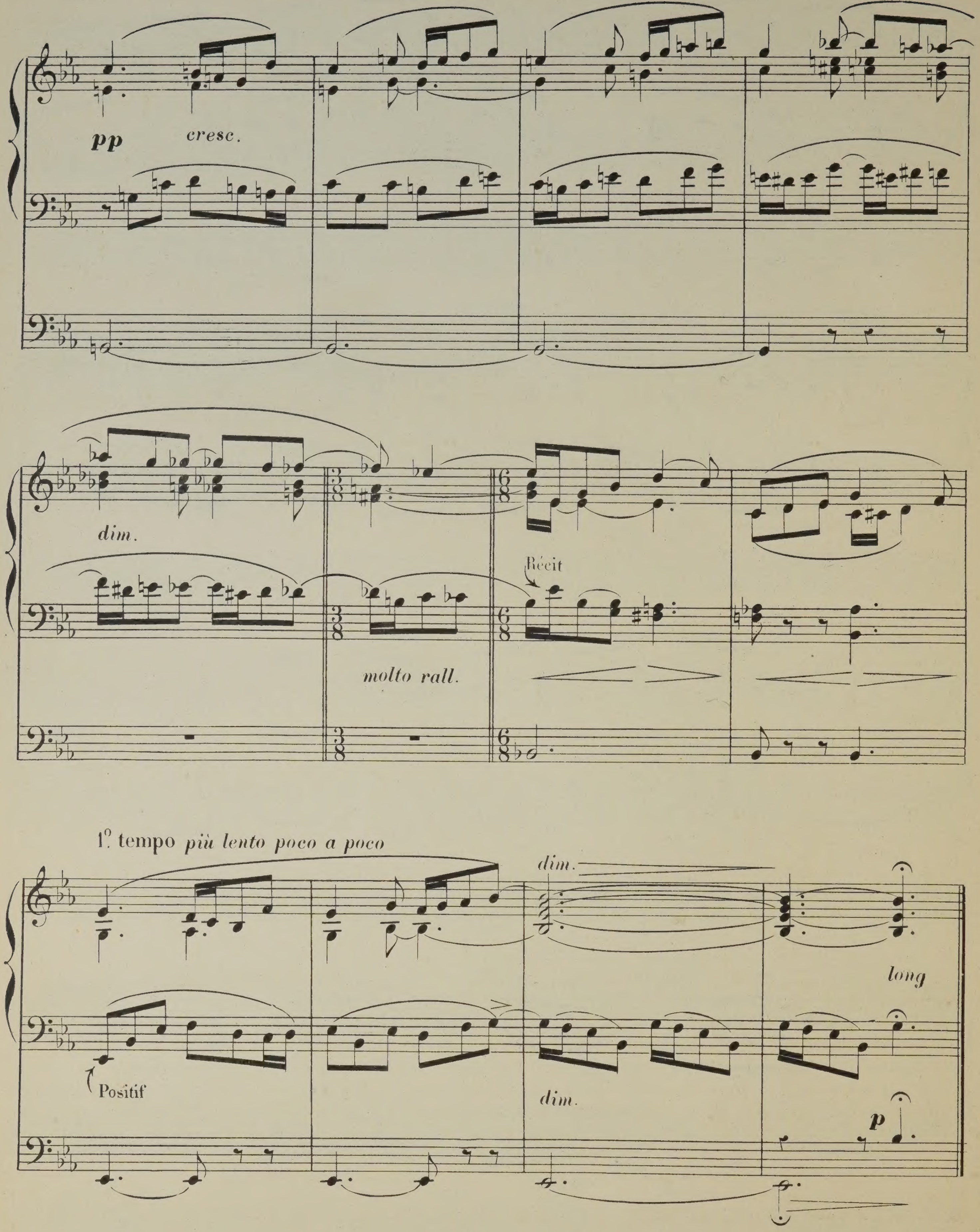
EDMOND LEMAIGRE

RÉCIT — Voix céleste.	SW. — Vox angelica.
POSITIF — Montre 8 p. et Bourdon 8 p.	CHOIR — Open Diapason 8 F! Bourdon 8 F!
PÉDALES — Fonds doux de 8 p. et 16 p.	PEDAL — Soft 16 8 F!


Adagio
Récit
CLAVIERS
legato
Positif
PÉDALES
poco rit
a tempo


Recit
Swell
poco rit.
a tempo
p
poco rit
Tempo


rall.
1° tempo
Positif
rit
tempo
p
cresc.

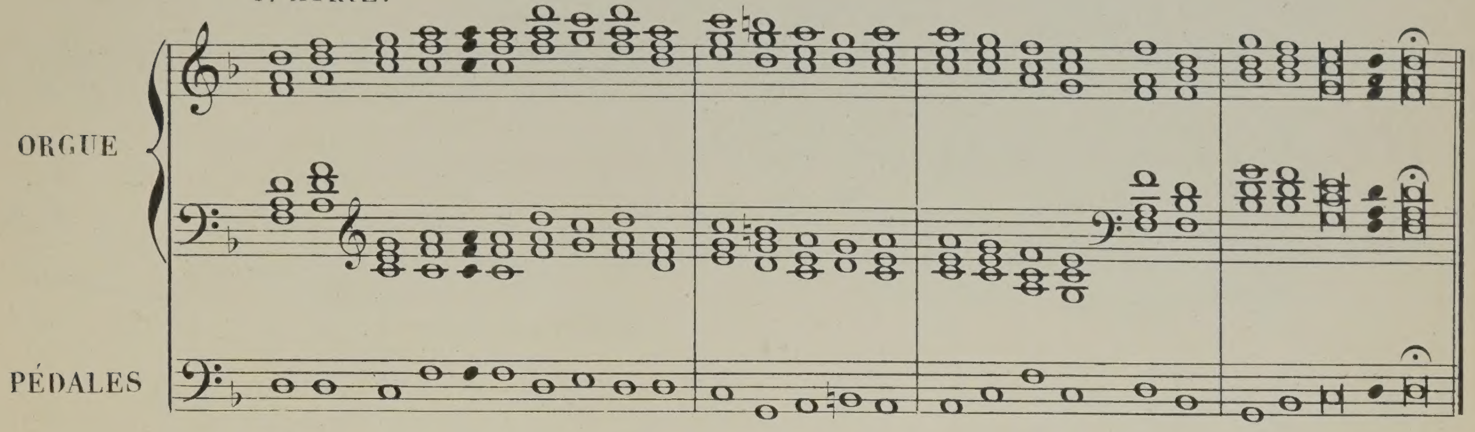

pp
cresc.
dim.
molto rall.
Récit
1º tempo più lento poco a poco
dim.
Positif
dim.
long
p

KYRIE
DE LA
MESSE ROYALE DE DUMONT

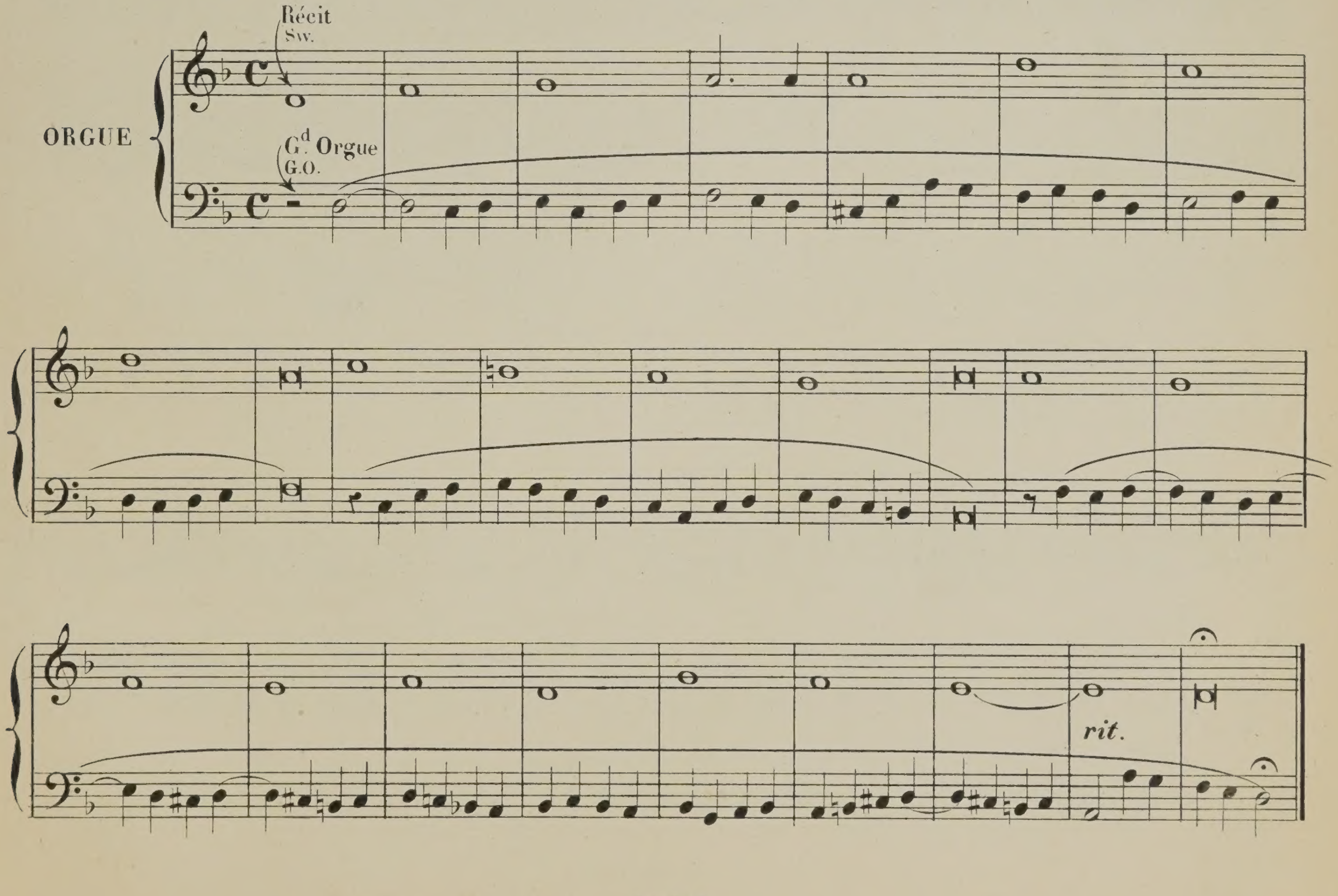
EDMOND LEMAIGRE

Tous les jeux de fonds (claviers réunis) ou G^d. Chœur.
All Diapasons Couplers, or full Organ.

1^er. KYRIE.

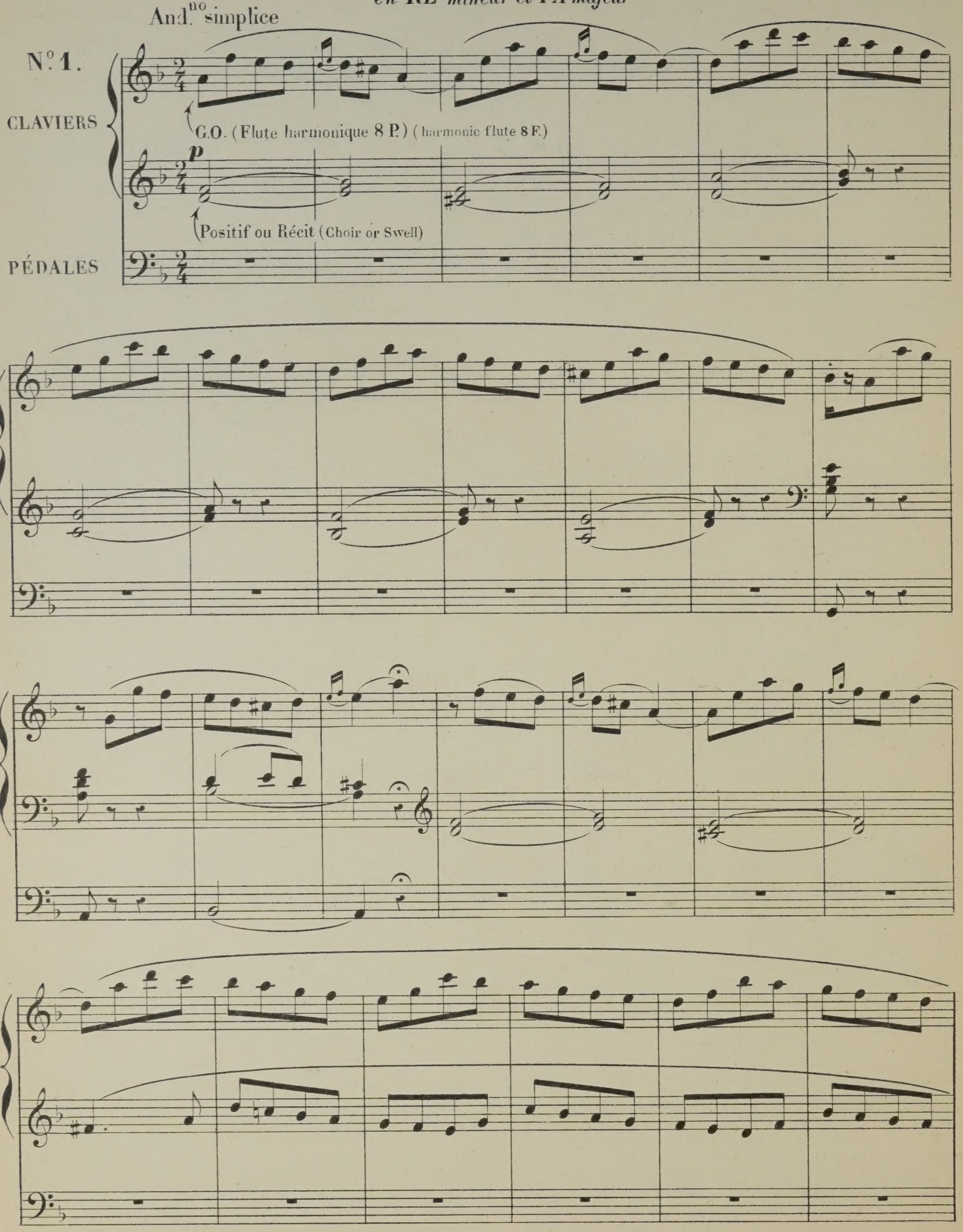

ORGUE
PÉDALES

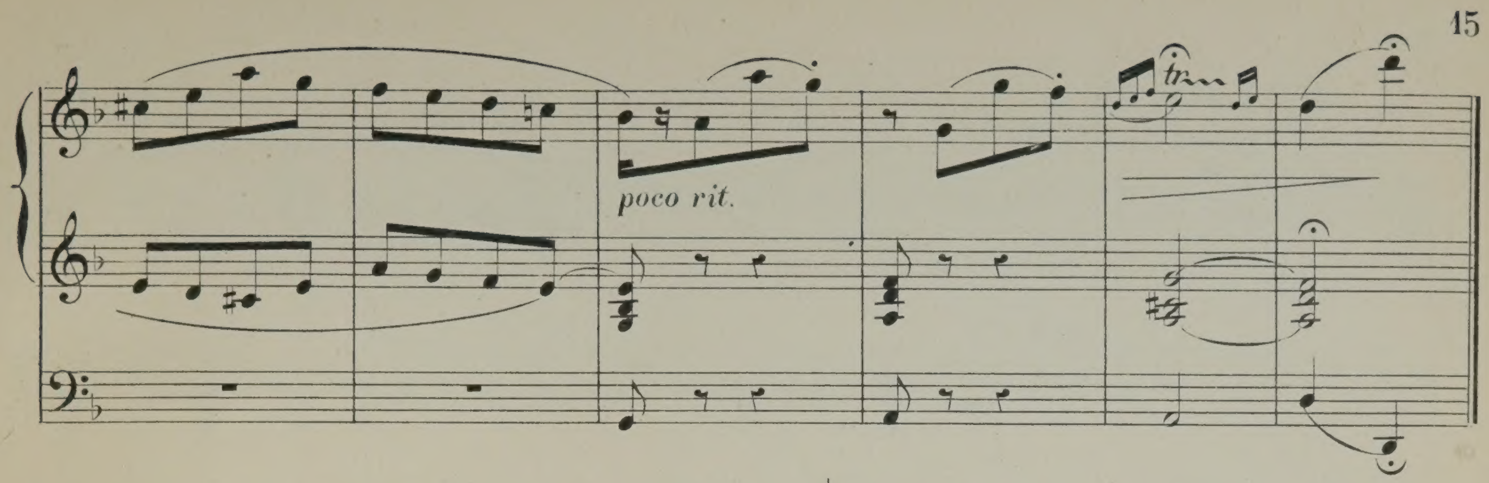
RÉCIT — Trompette Harmonique 8 p. et Bourdon 8 p.	SW. — Cornopean 8 F. Stopped Diap. 8 F.
G^d. ORGUE — Fonds de 16 p. et 8 p.	G.O. — Diap. 16 F. 8 F.


Récit
Sw.
ORGUE
G^d. Orgue
G.O.
rit.

5 VERSETS

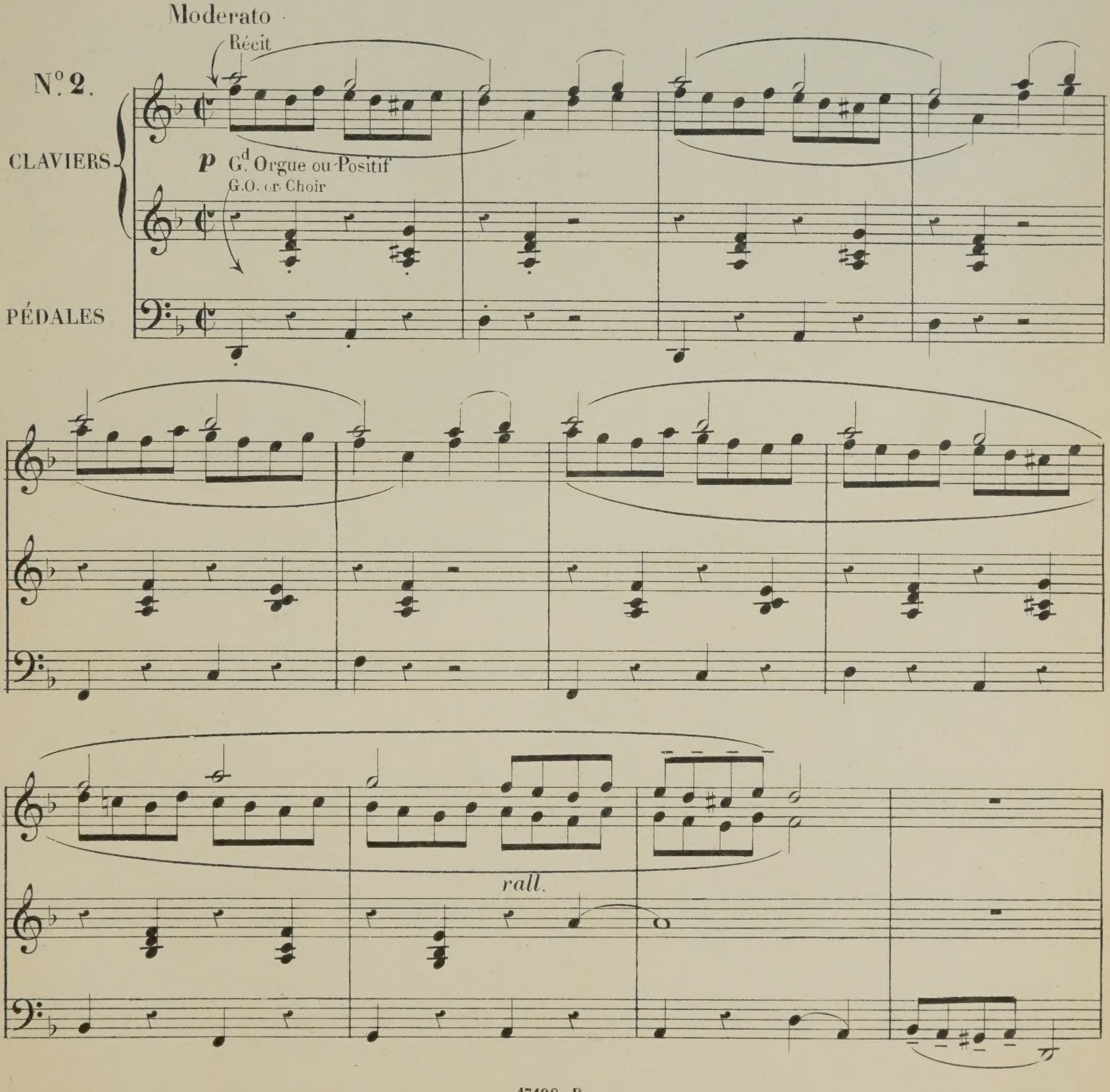
en RÉ mineur et FA majeur

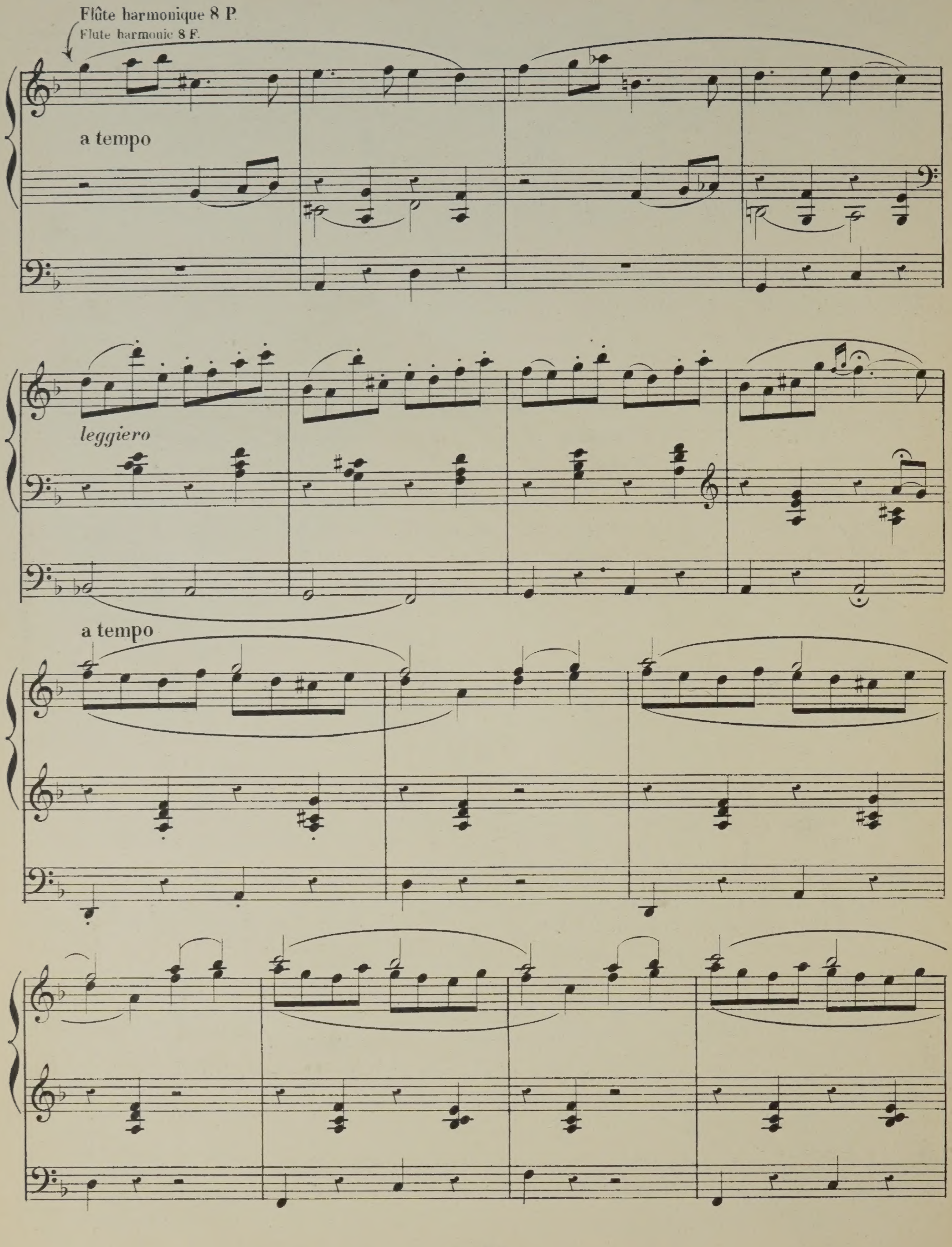

And.no simplice
N.o 1.
CLAVIERS
PÉDALES
G.O. (Flute harmonique 8 P.) (harmonic flute 8 F.)
p
Positif ou Récit (Choir or Swell)

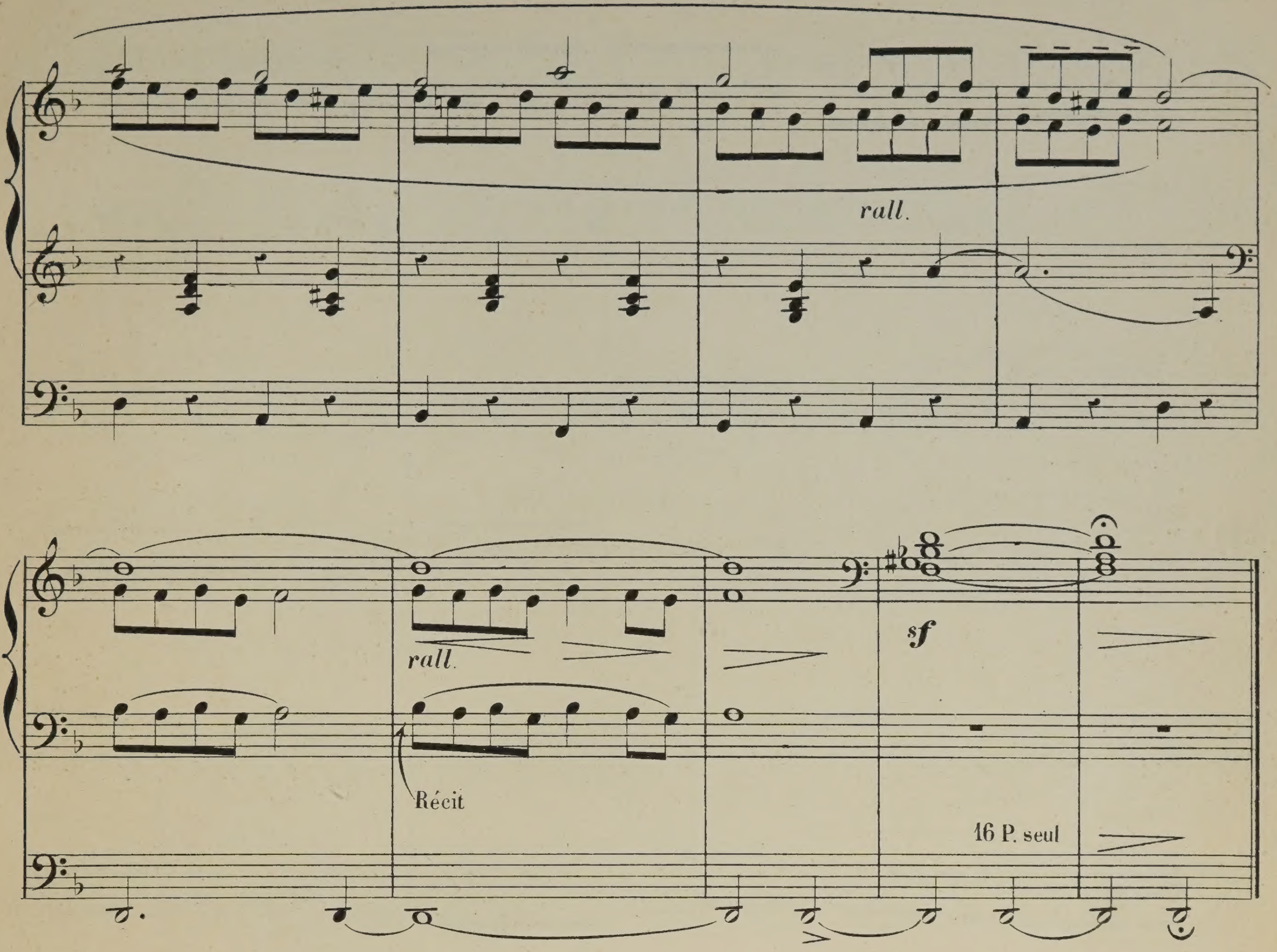


RÉCIT. — Hautbois et Bourdon 8 p. (tremolo ad lib.)	SWELL — Oboe Stopped Diap. 8 F. (trem. ad lib.)
Gd. ORGUE ou POSITIF. — Fonds doux de 8 p.	G.O. or CHOIR — Soft 8 F.

Nº 2.

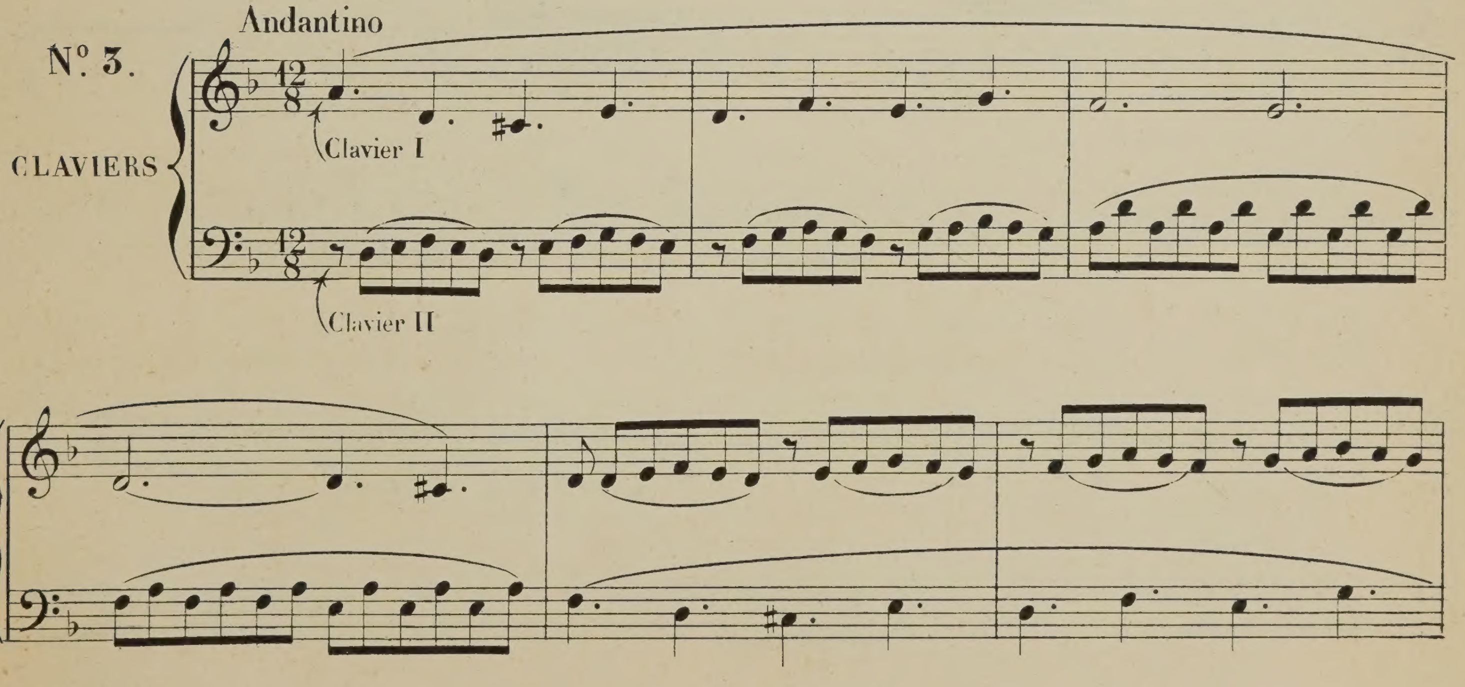

Moderato
Récit
p Gd. Orgue ou Positif
G.O. or Choir
CLAVIERS
PÉDALES
rall.

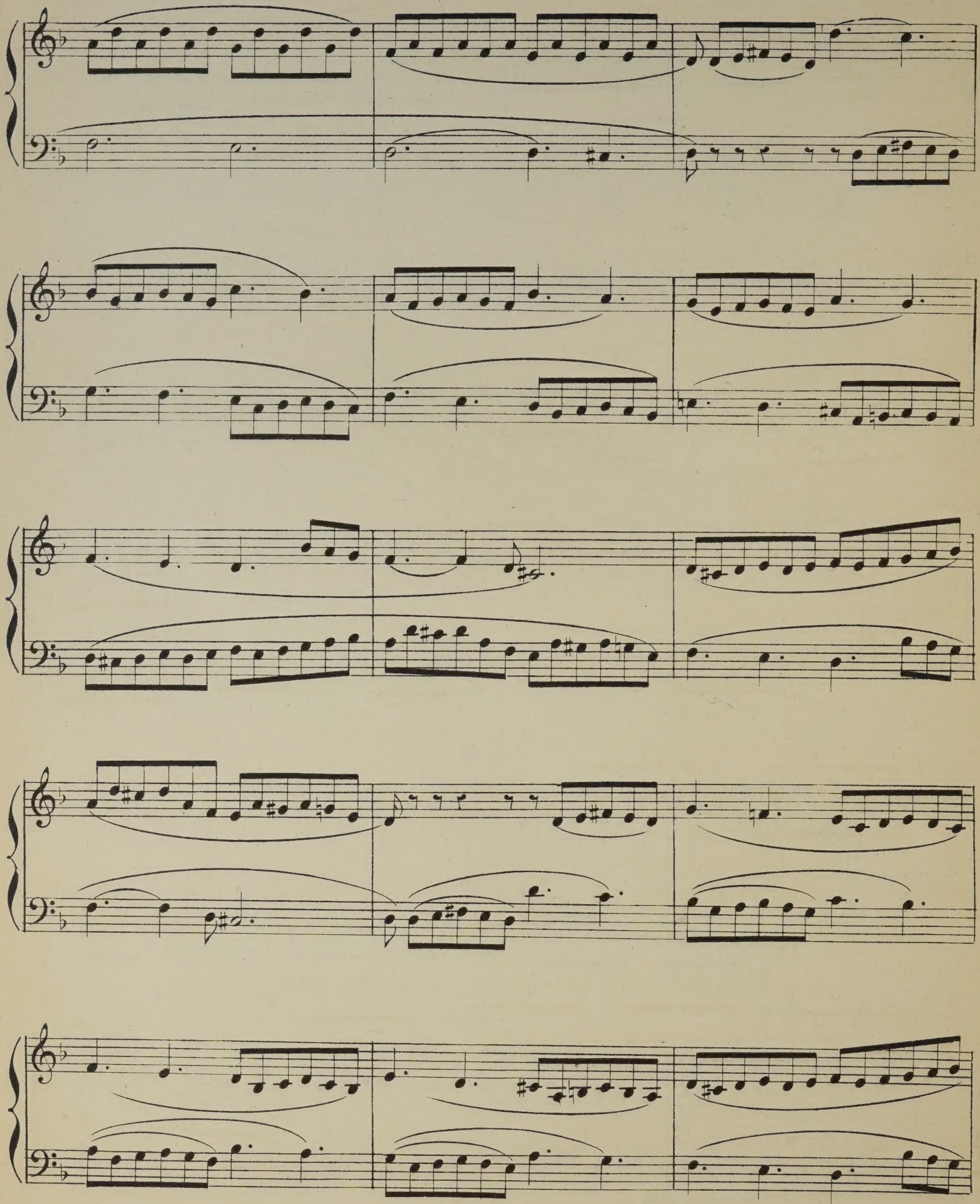

Flûte harmonique 8 P.
Flute harmonic 8 F.
a tempo
leggiero
a tempo

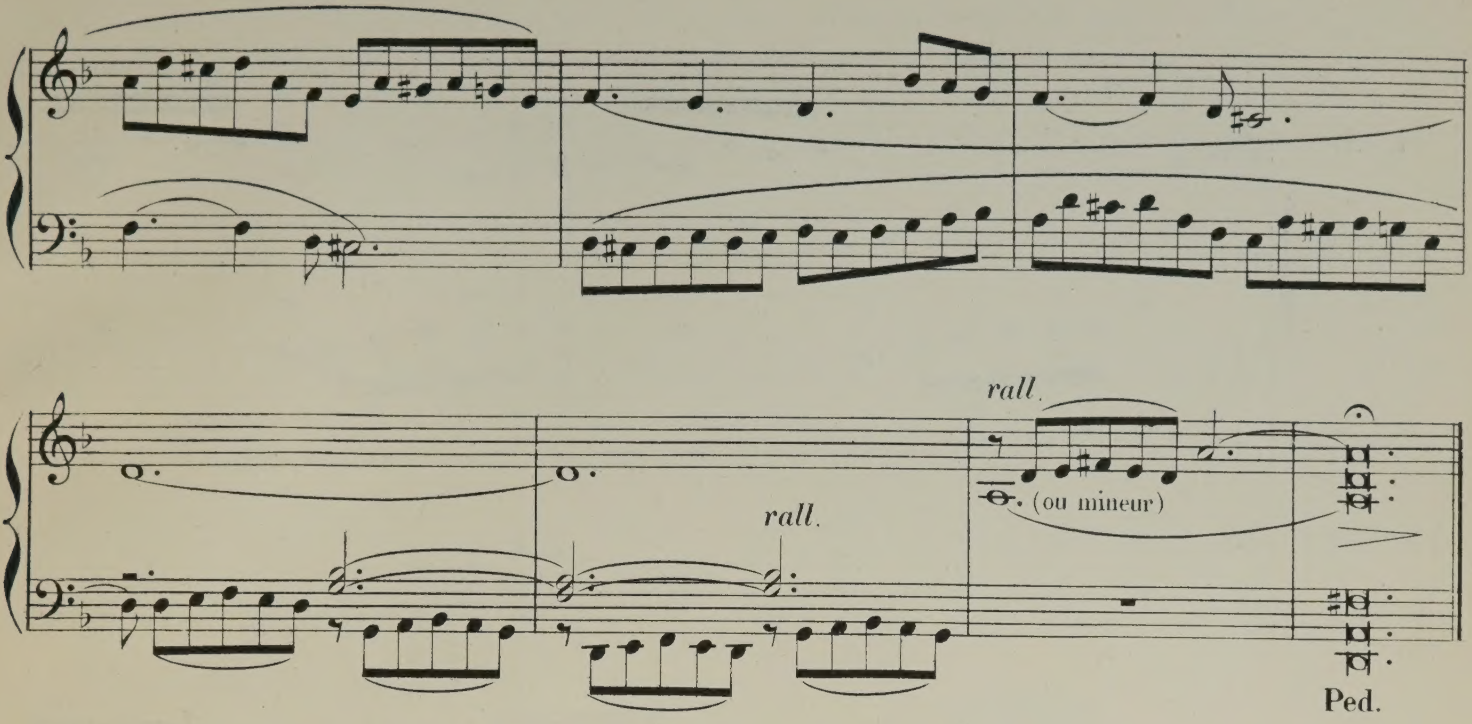

rall.
rall.
sf
Récit
16 P. seul

DUO

N°. 3.


Andantino
CLAVIERS
Clavier I
Clavier II

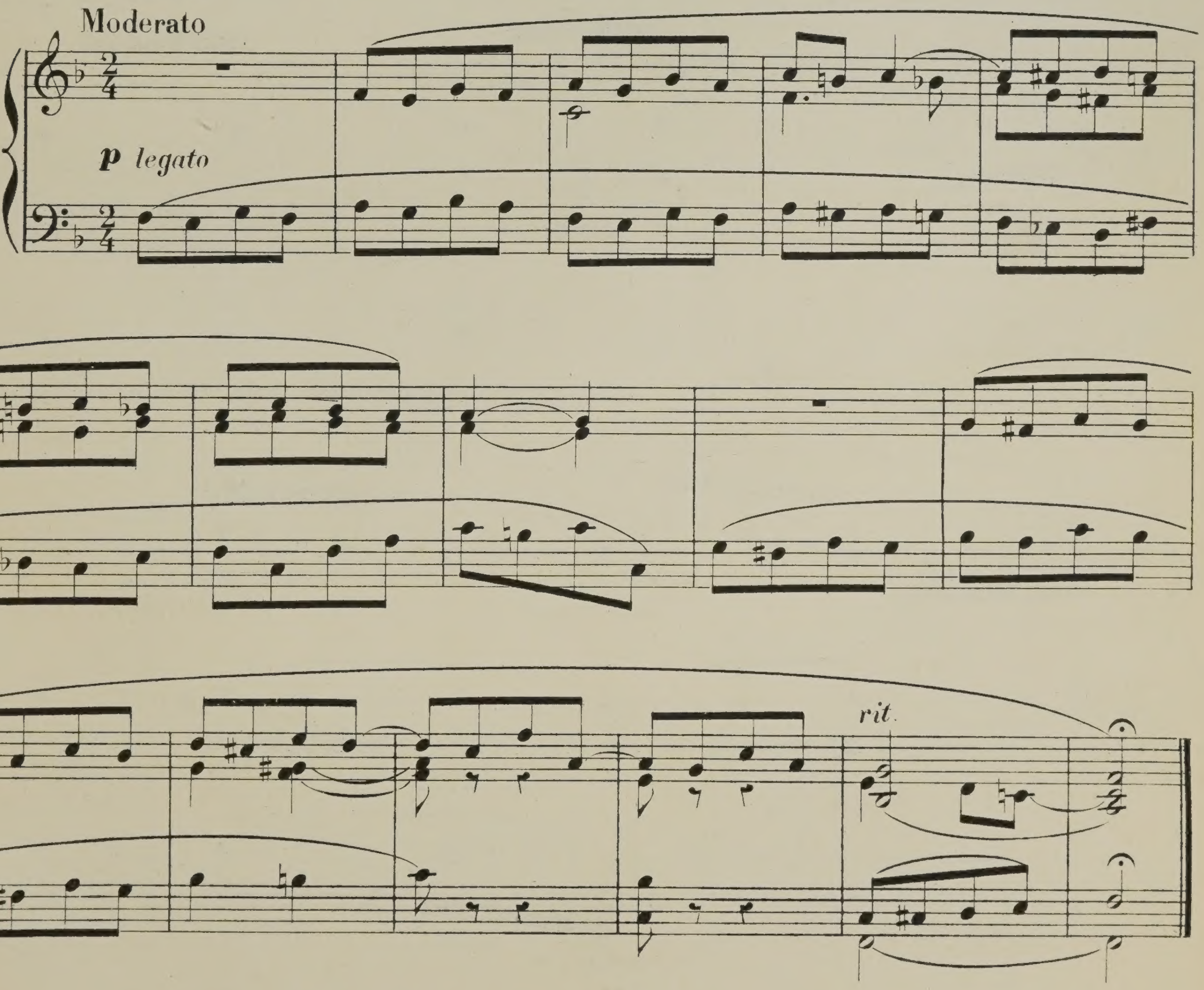



rall.
rall.
(ou mineur)
Ped.

G^d. ORGUE — Fonds doux de 8 p.
G.O. — Soft 8 F.

N^o. 4.

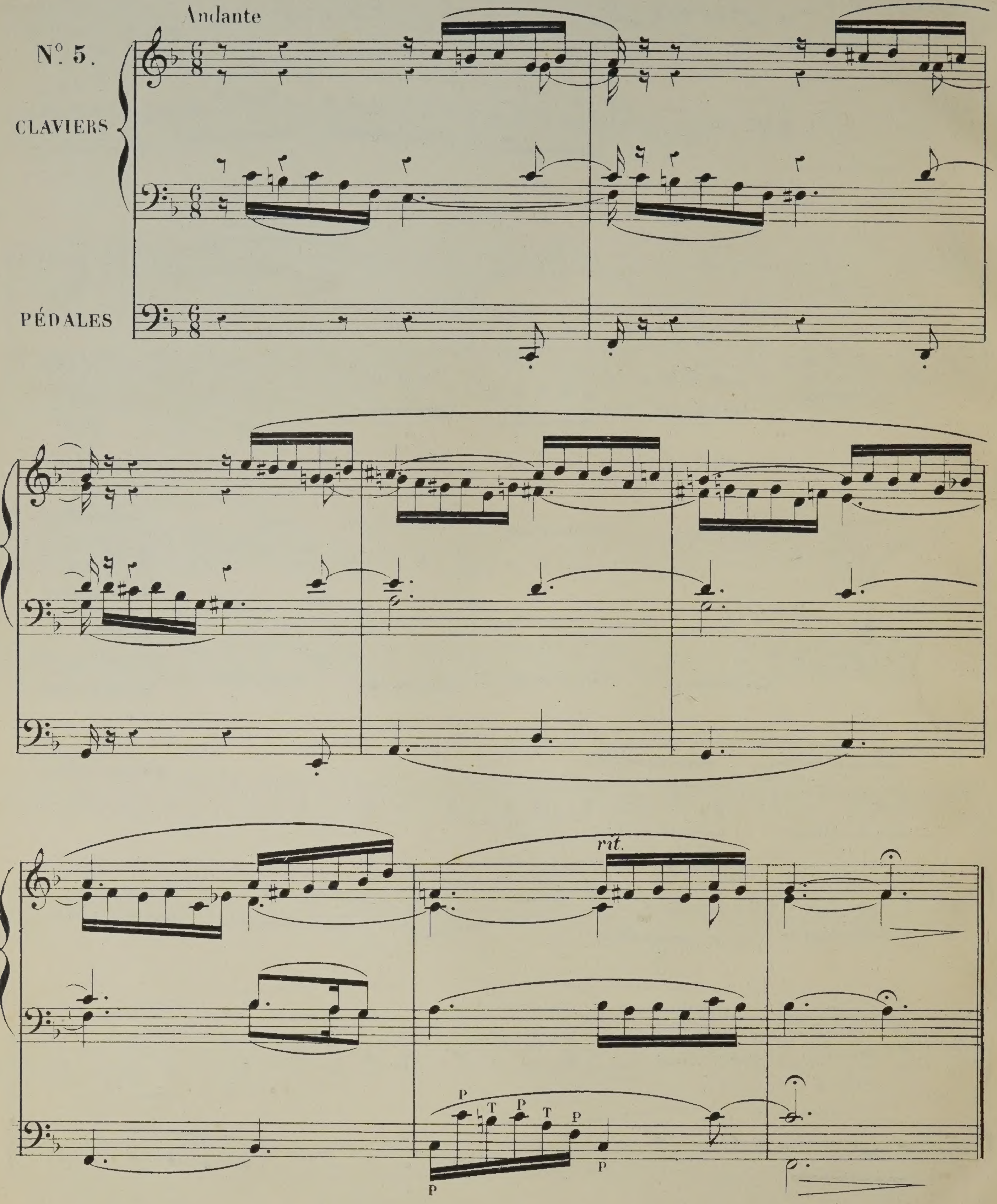
ORGUE


Moderato
p legato
rit.

Gd. ORGUE — Tous les fonds de 16 p. et 8 p. (claviers réunis)
G. O. — All 16 F. 8 F. 4 F. (Couplers)

Andante

No. 5.


CLAVIERS
PÉDALES
rit.
P
T
P
T
P
P
P

Paris, Imp. A. Chaimbaud et Cie.

Nº 1

TO HIS FRIEND
W. T. Best.

THREE ANDANTES
FOR THE
Organ,
INTENDED AS
Introductory or Middle Voluntaries.

(Nº 1, IN A. Nº 2, IN F. Nº 3, IN C.)

BY
HENRY SMART.

Ent. Sta. Hall. *Price 3s/ each.*

London,
ASHDOWN & PARRY, 18, HANOVER SQUARE.

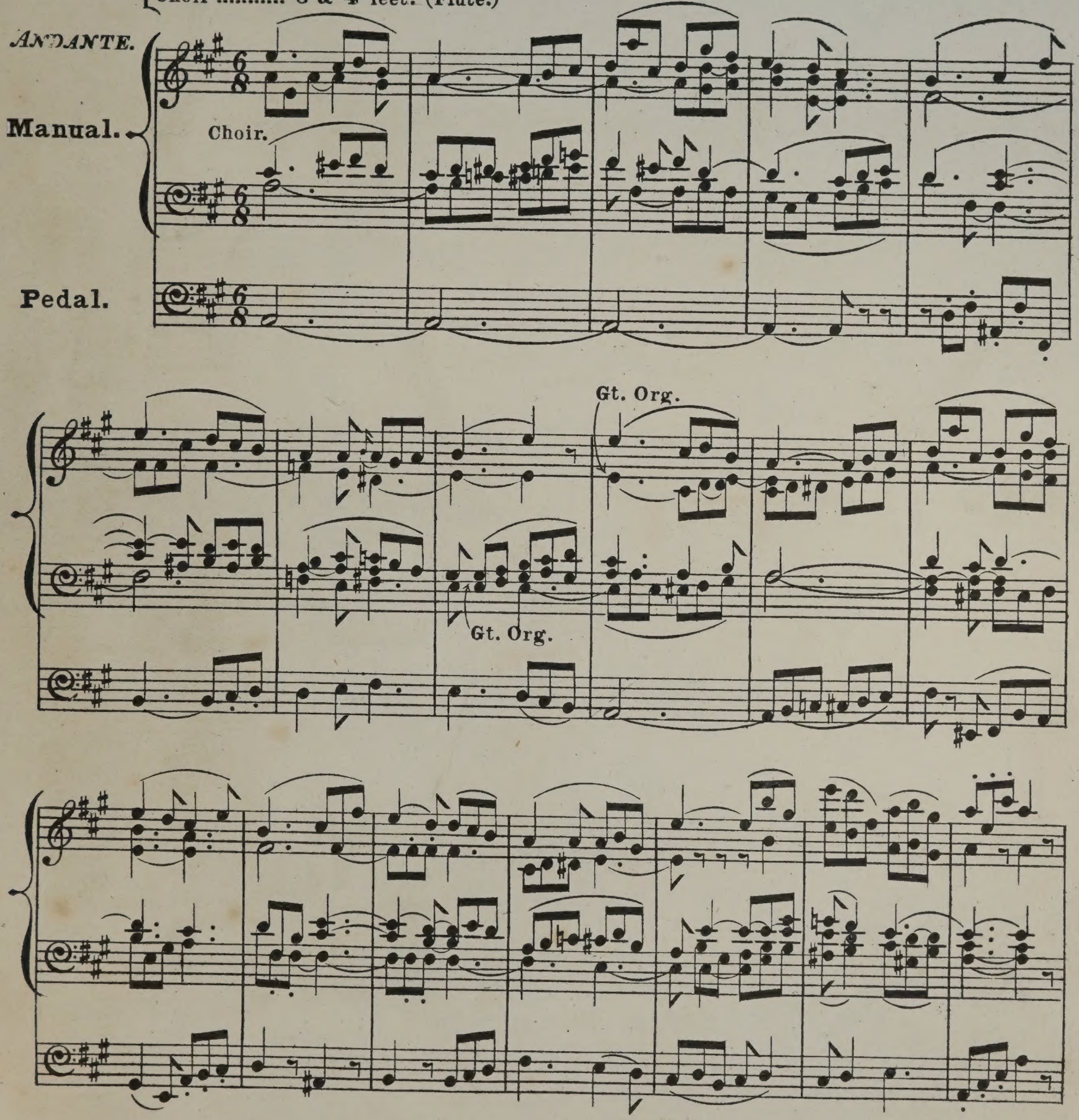
N.º 1 OF

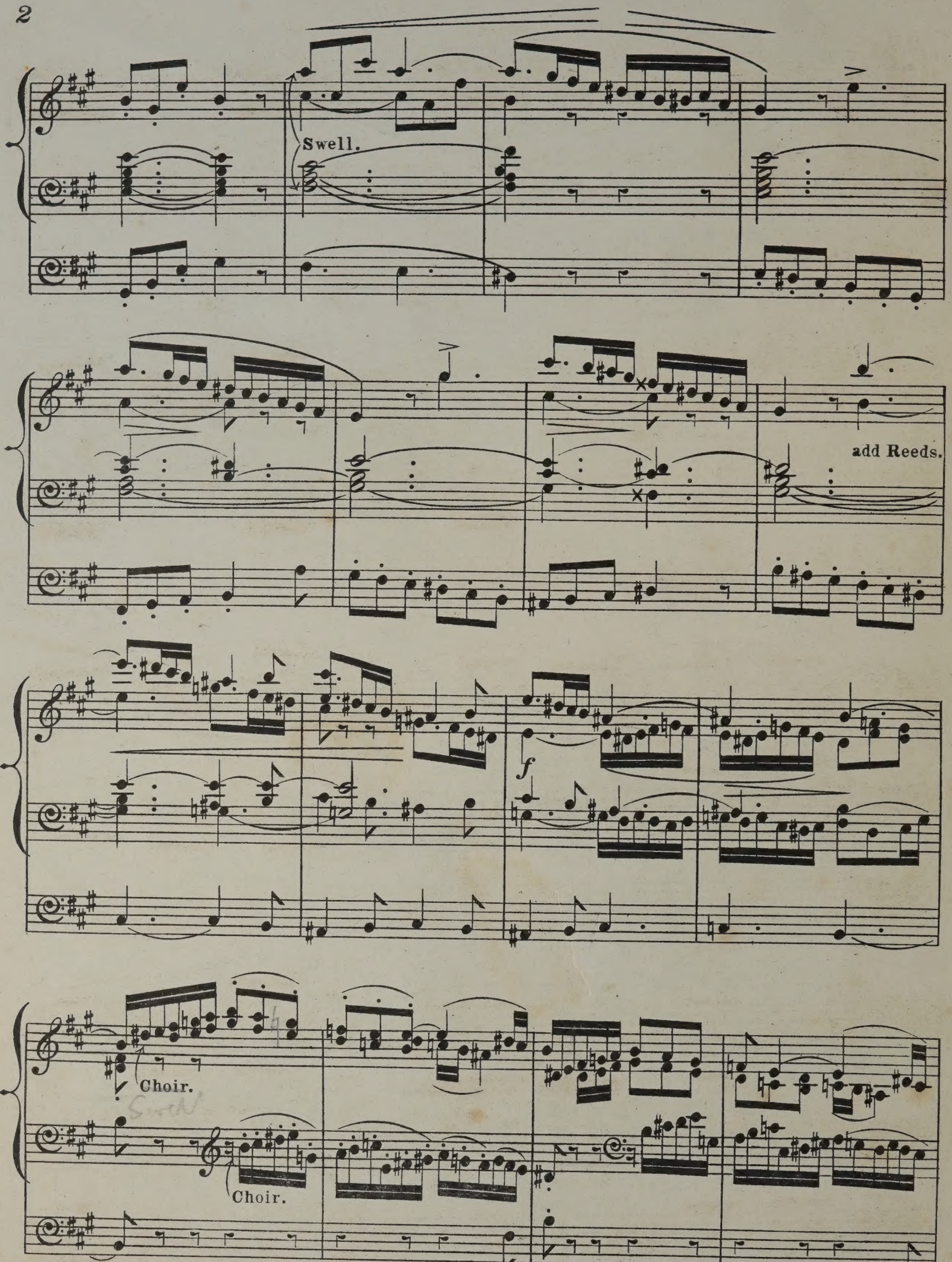
ANDANTES FOR THE ORGAN

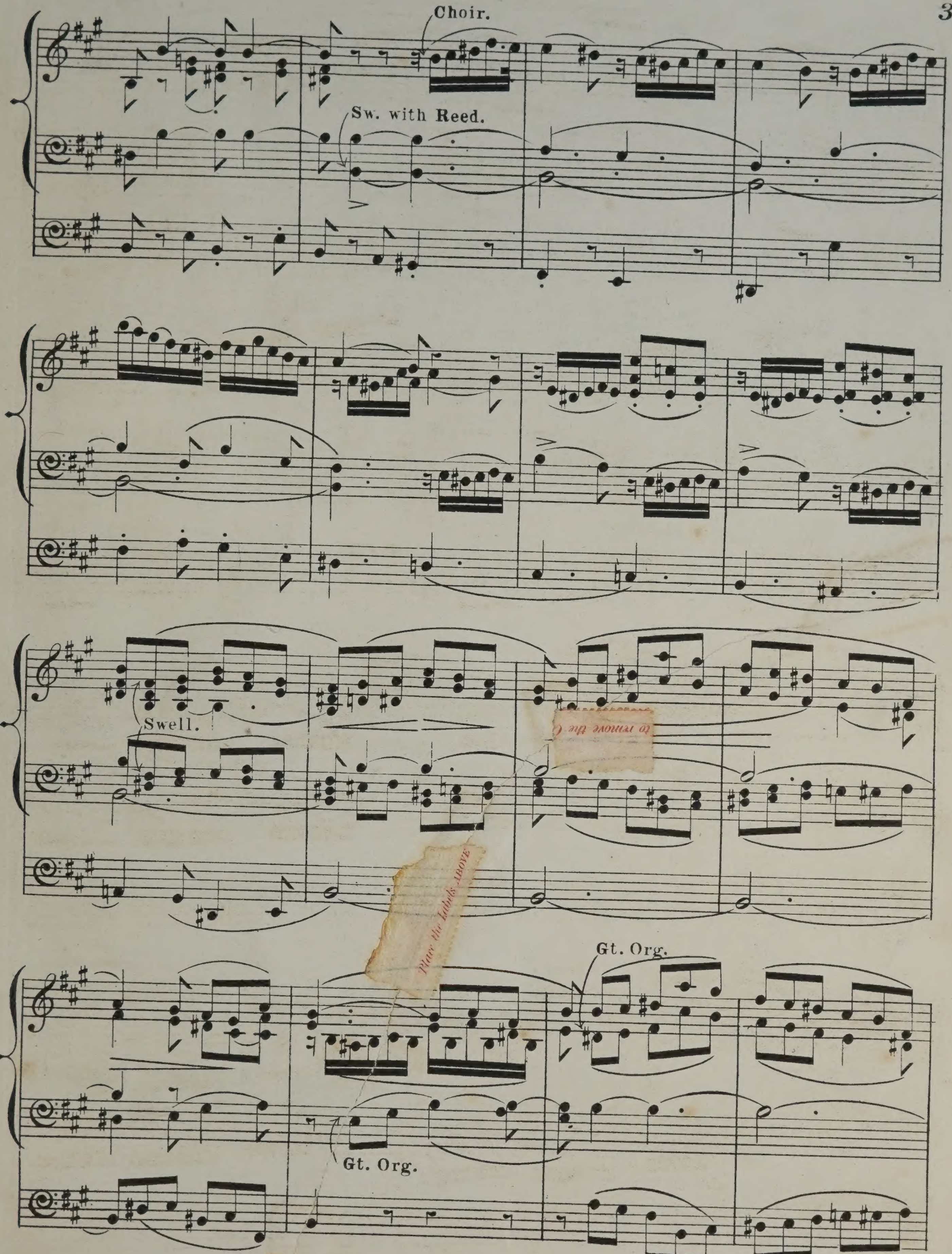
BY

HENRY SMART.

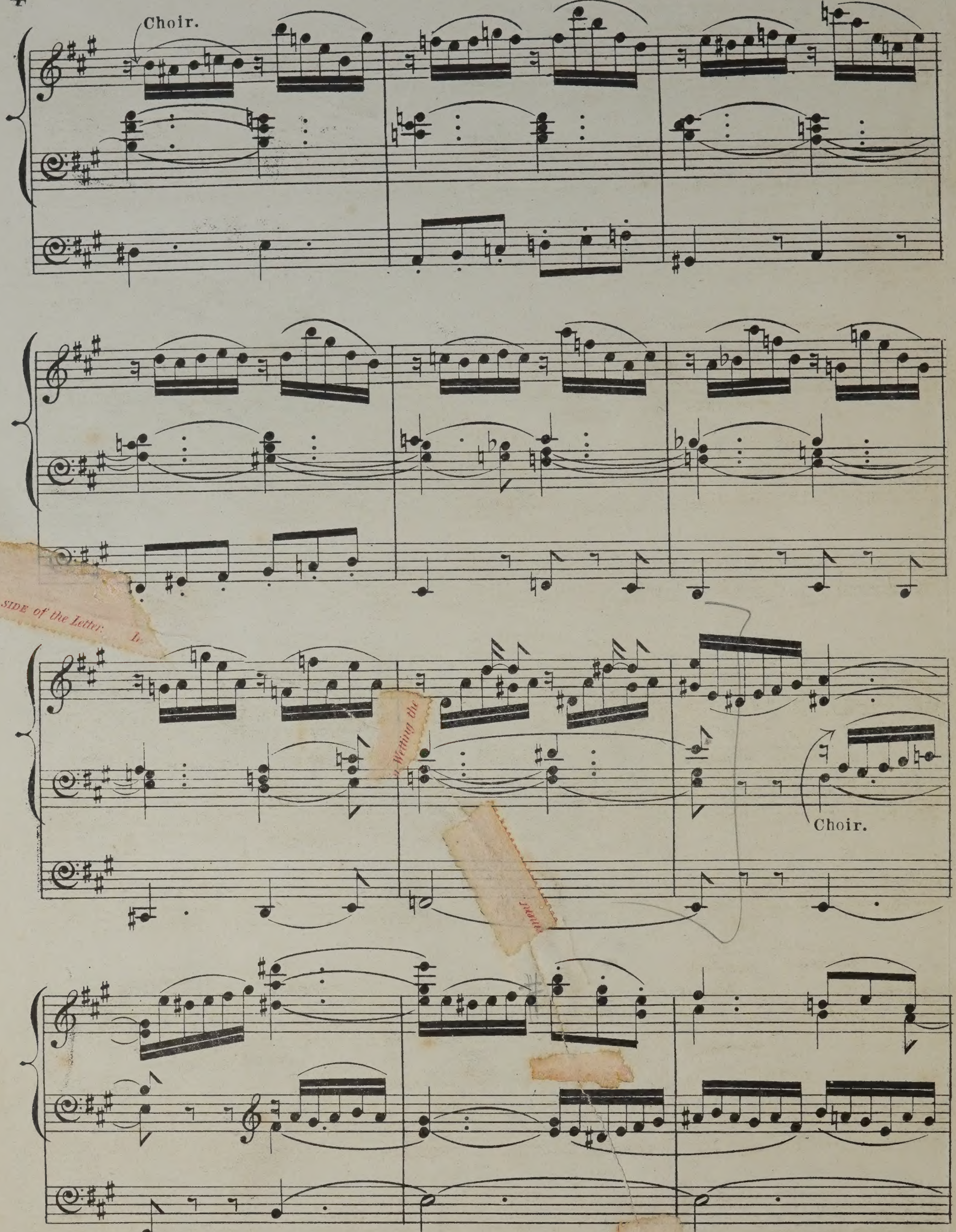
Great Organ Soft 8 feet.
Swell............ 8 & 4 feet.
Choir........... 8 & 4 feet. (Flute.)


ANDANTE.
Manual.
Choir.
Pedal.
Gt. Org.
Gt. Org.

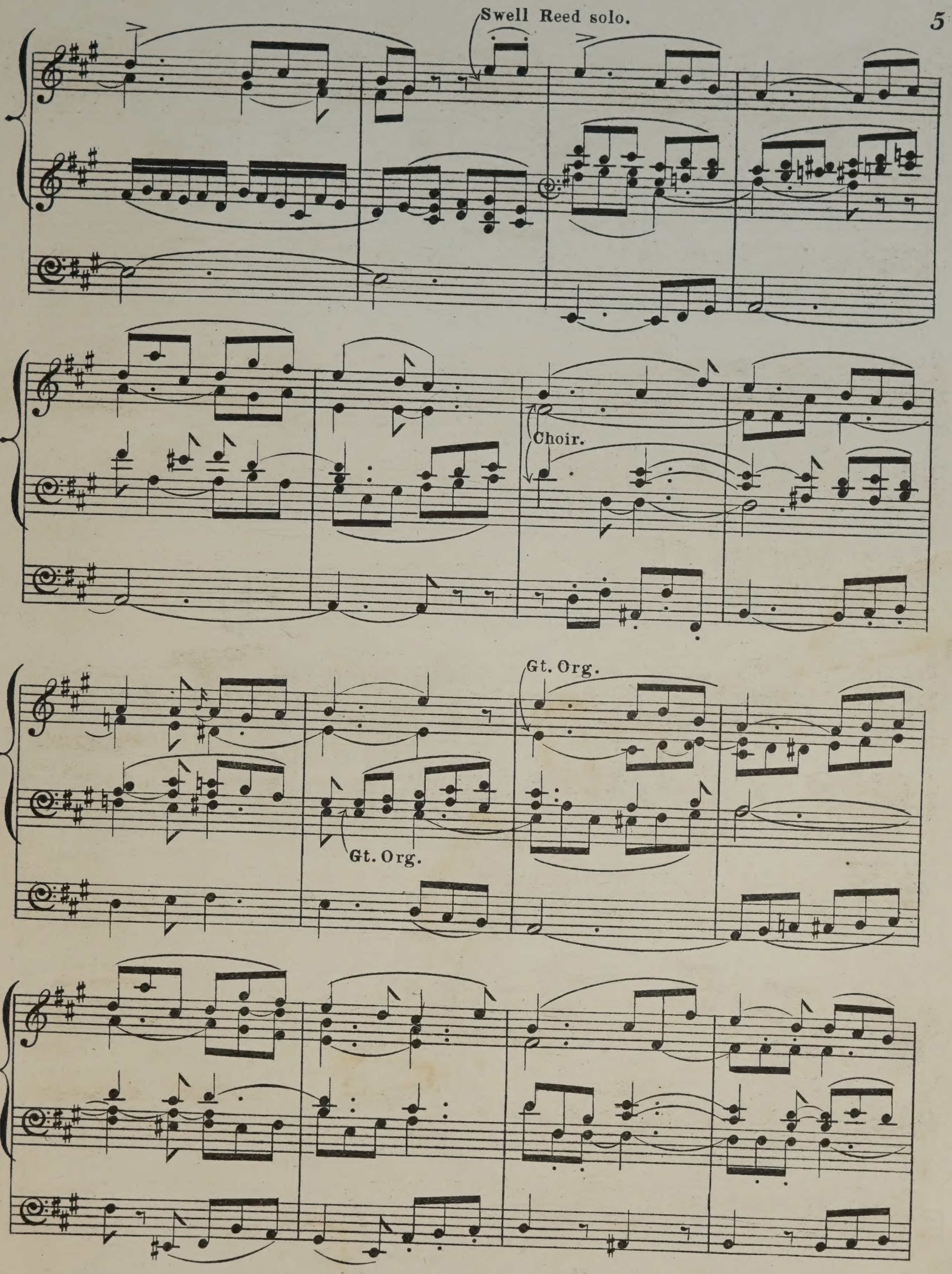

Swell.
add Reeds.
f
Choir.
Swell
Choir.

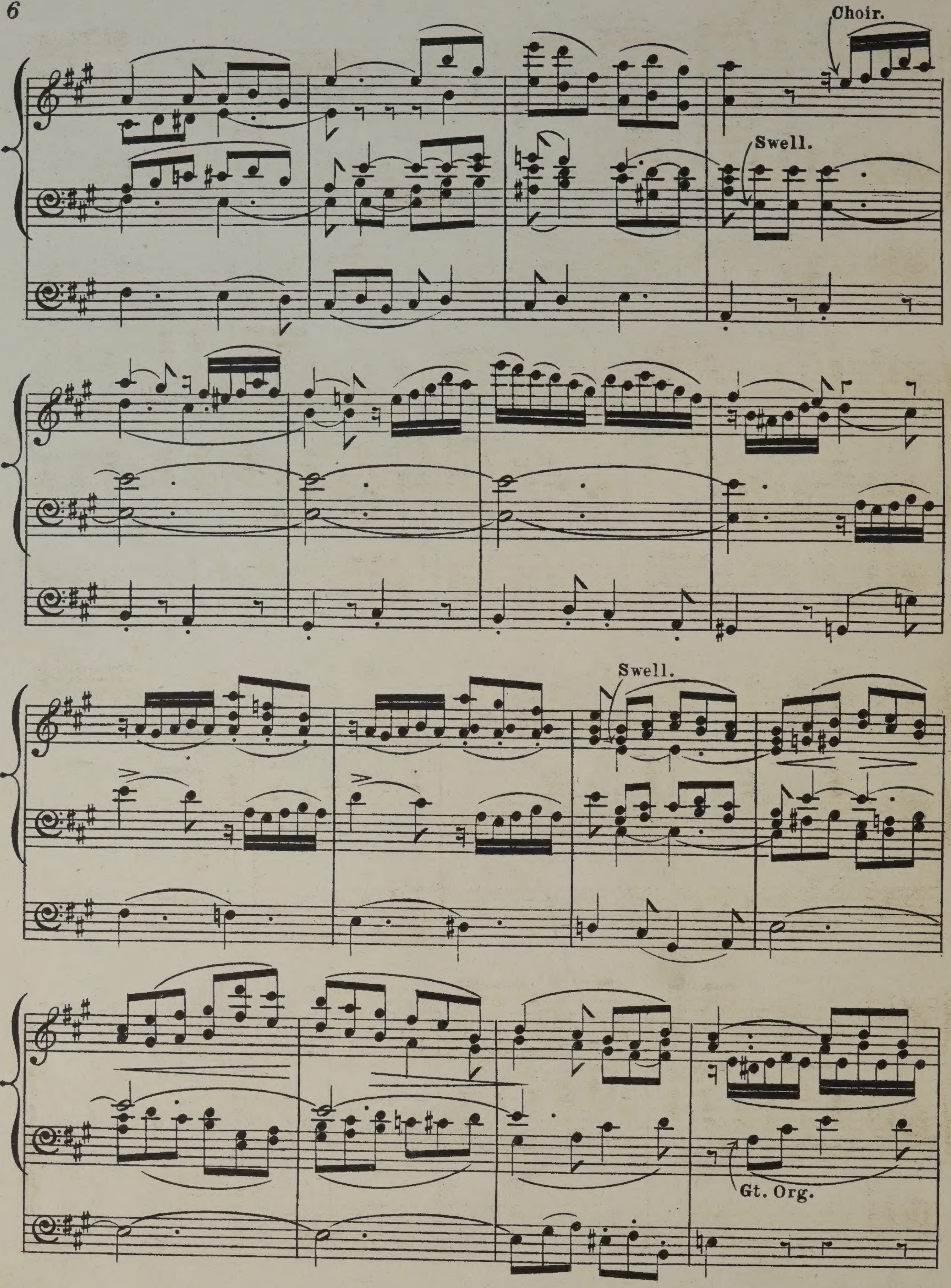

Choir.
Sw. with Reed.
Swell.
Gt. Org.
Gt. Org.

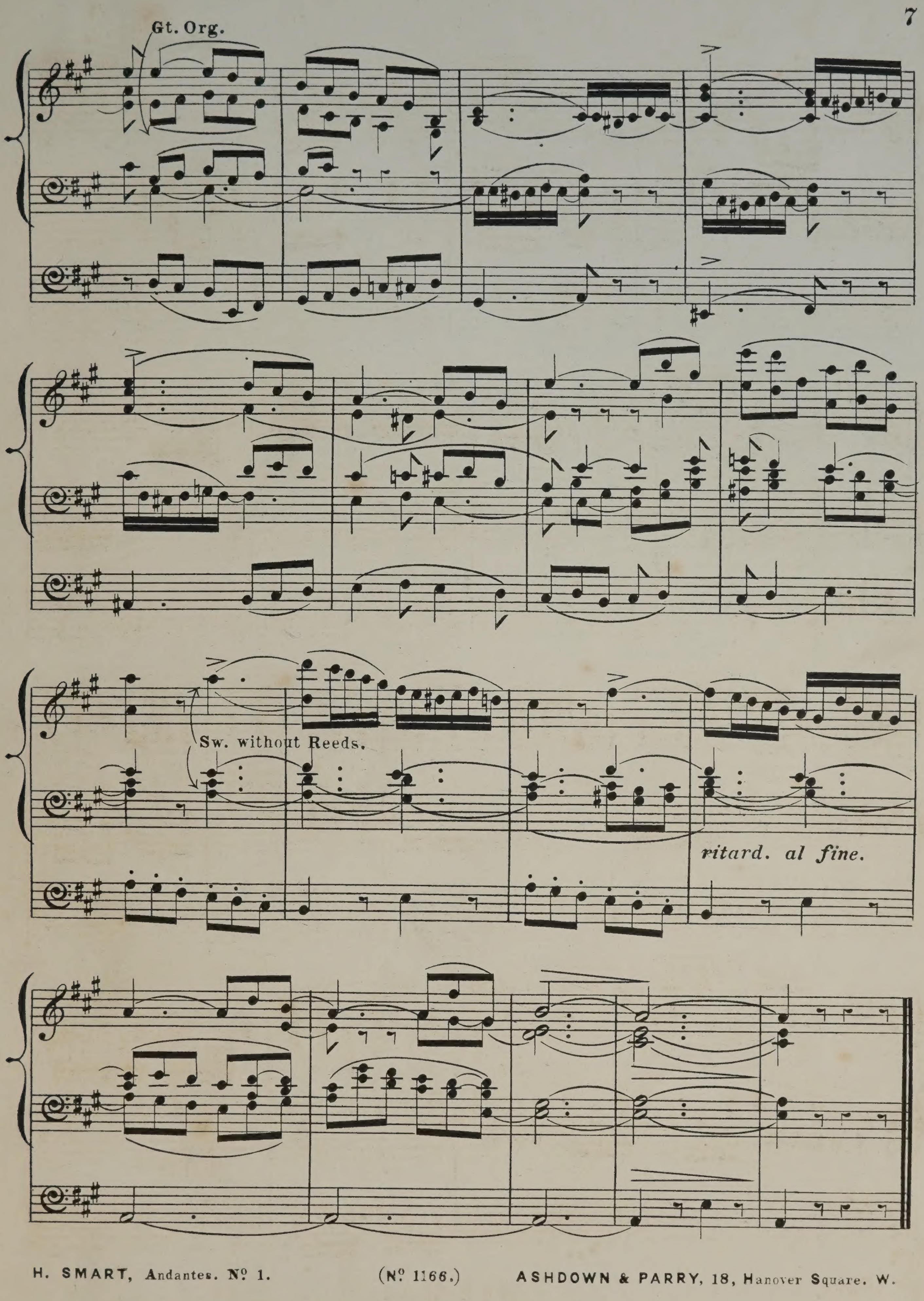
to remove the
Place the Labels ABOVE
Per Row of 12 £1... Per Sh


Choir.
Choir.

the RIGHT HAND SIDE of the Letter.
In Writing the Back be carefu


Swell Reed solo.
Choir.
Gt. Org.
Gt. Org.


Choir.
Swell.
Swell.
Gt. Org.


Gt. Org.
Sw. without Reeds.
ritard. al fine.

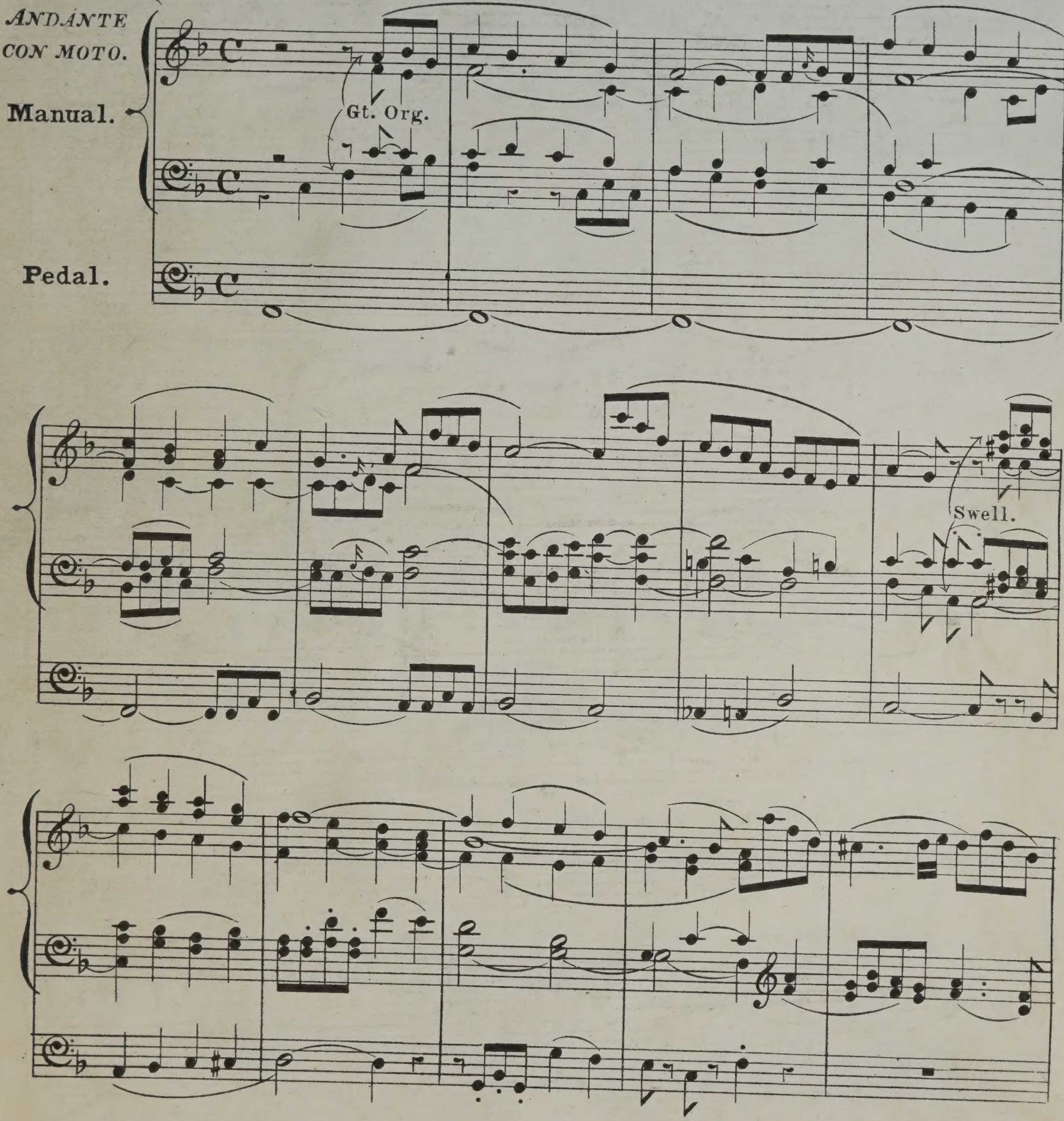
Nº 2 OF

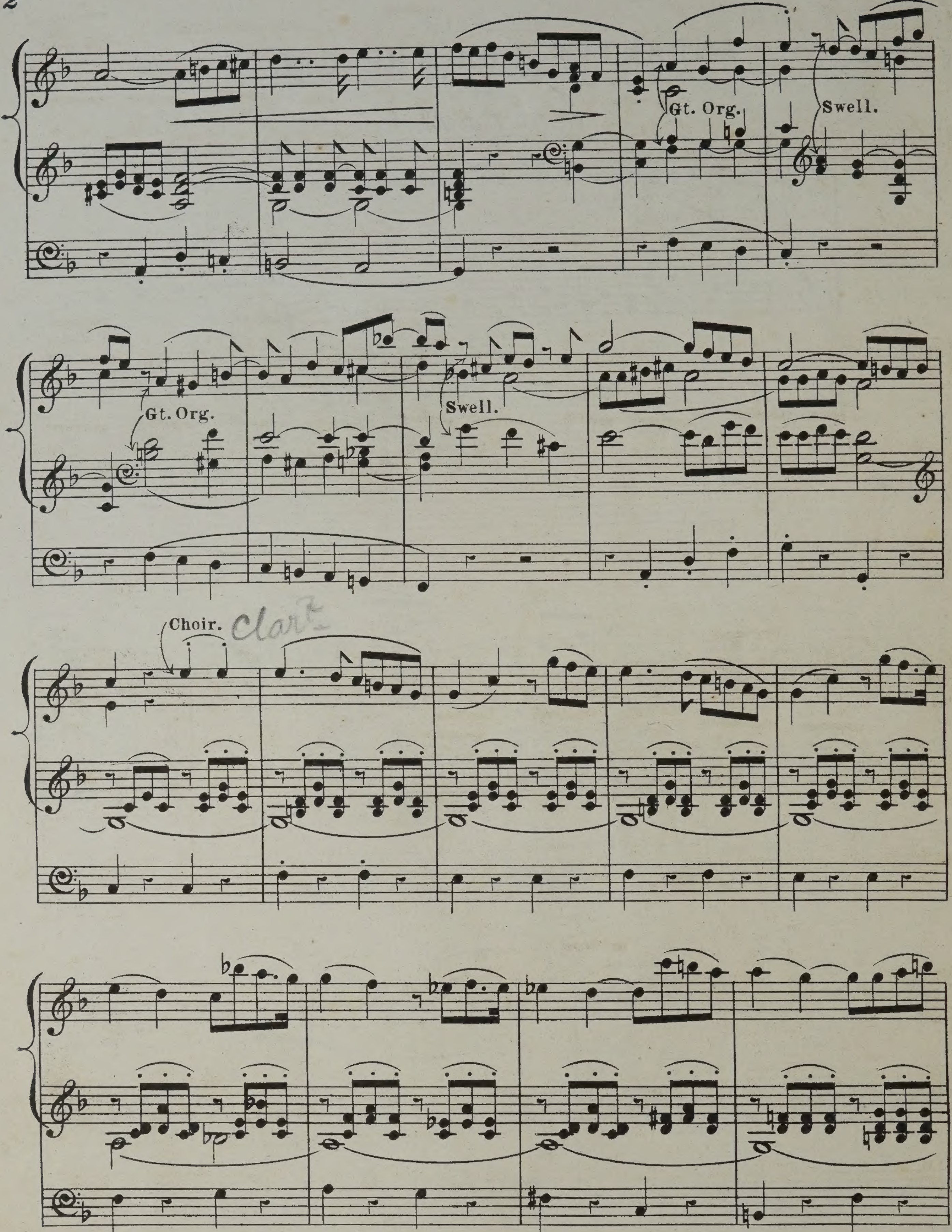
ANDANTES FOR THE ORGAN

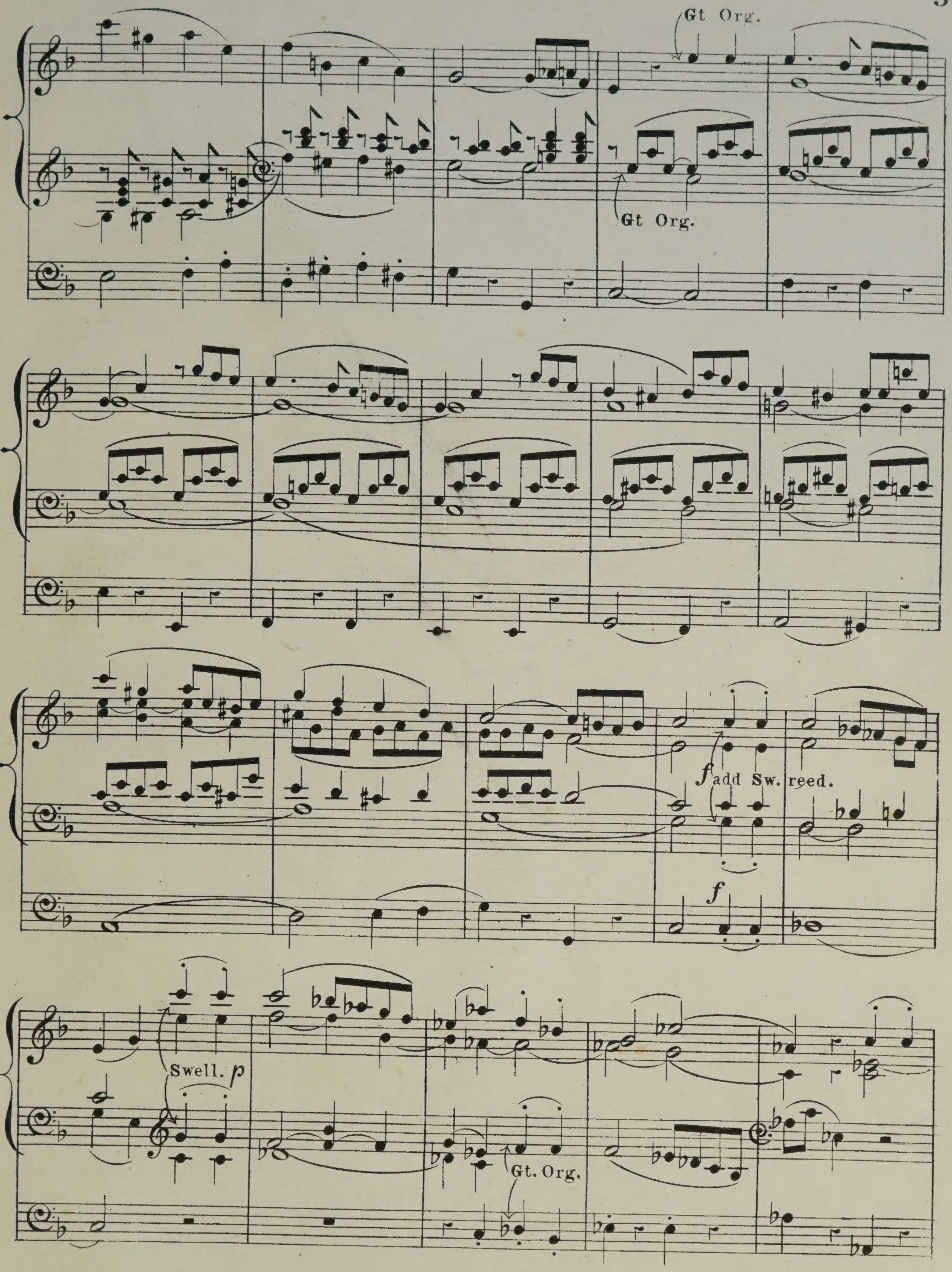
BY

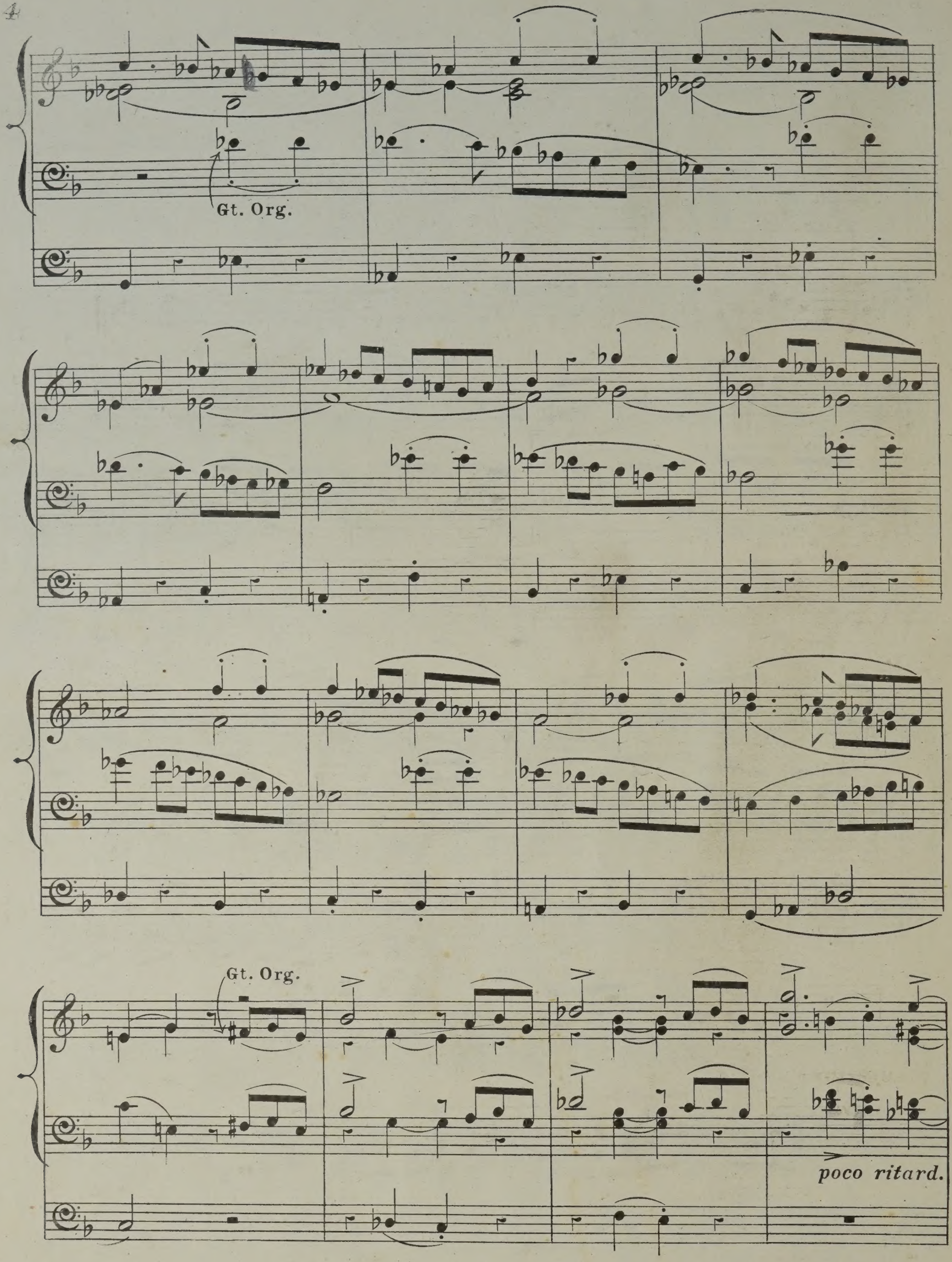
HENRY SMART.

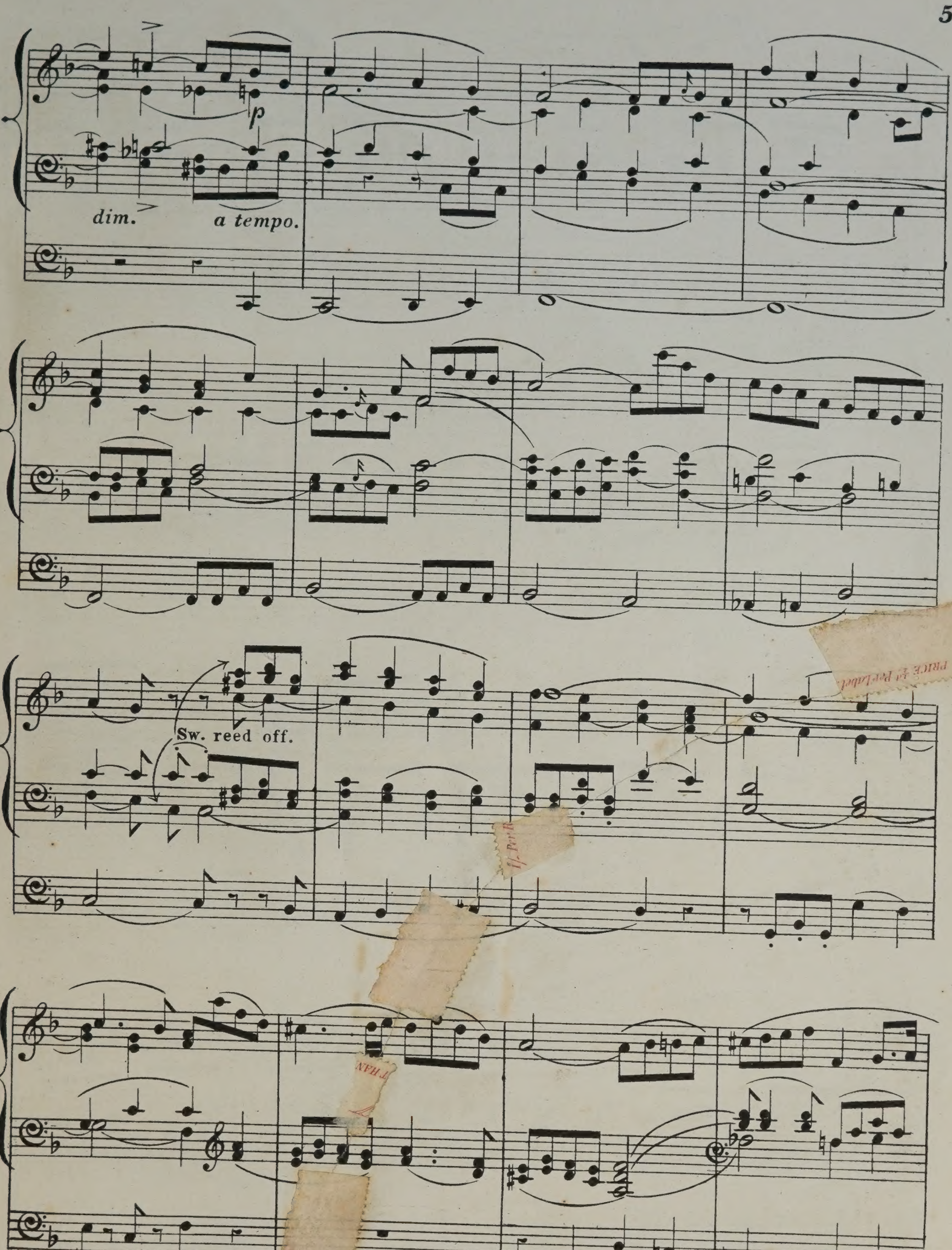
Gt. Organ Soft 8 feet & coupled to Swell throughout.
Swell........ Soft 8 & 4 feet.
Choir........ Clarionet.
Pedal........ Soft 16 feet.


ANDANTE CON MOTO.
Manual.
Pedal.
Gt. Org.
Swell.

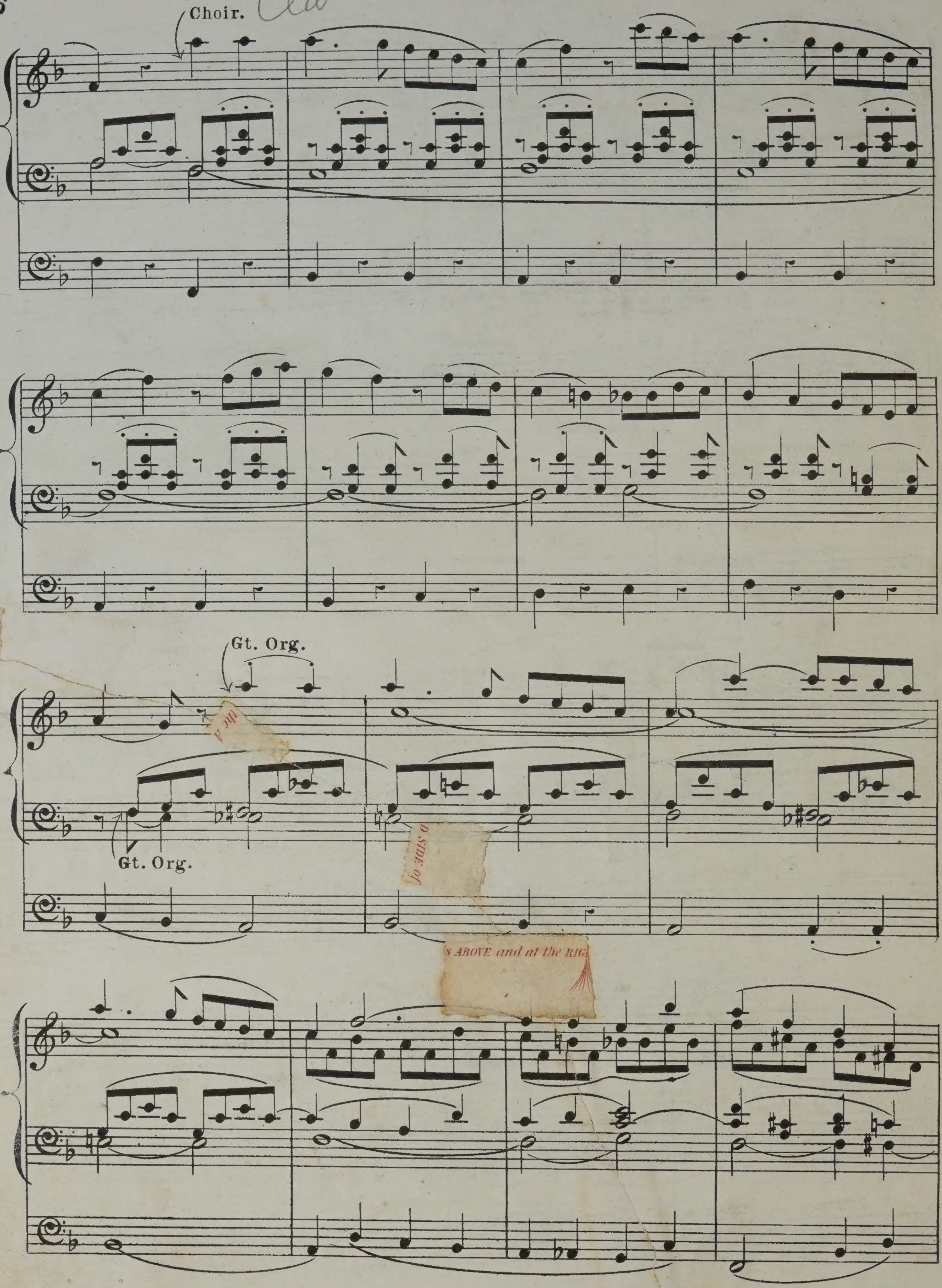

Gt. Org.
Swell.
Gt. Org.
Swell.
Choir.
Clar^t


Gt Org.
Gt Org.
f add Sw. reed.
f
Swell. p
Gt. Org.

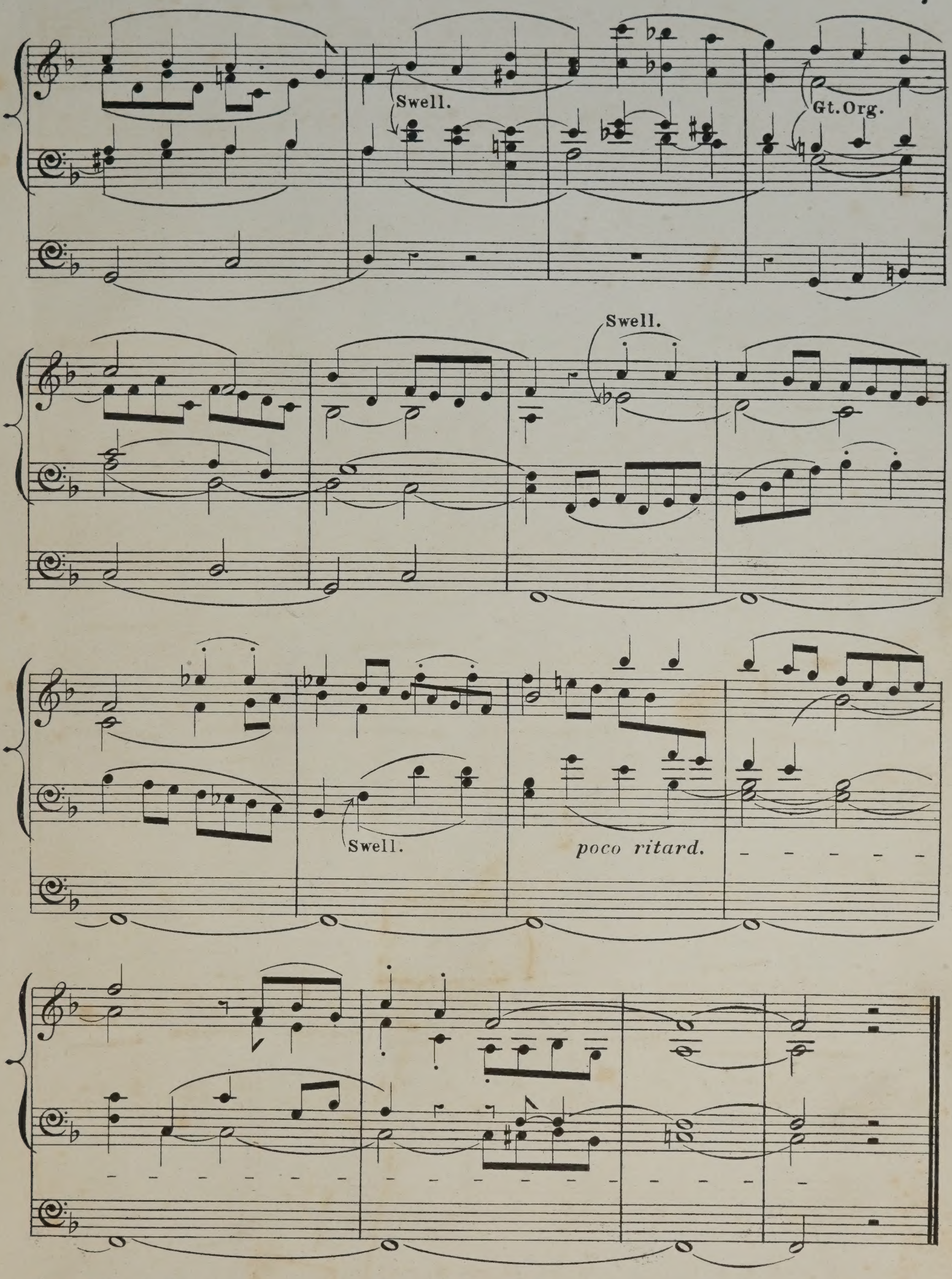

Gt. Org.
Gt. Org.
poco ritard.


dim.
p
a tempo.
Sw. reed off.

Clart


Choir.
Gt. Org.
Gt. Org.
the A
D SIDE of
s ABOVE and at the RIG

f 2/. 1/... Per Sheet.


Swell.
Gt.Org.
Swell.
Swell.
poco ritard.

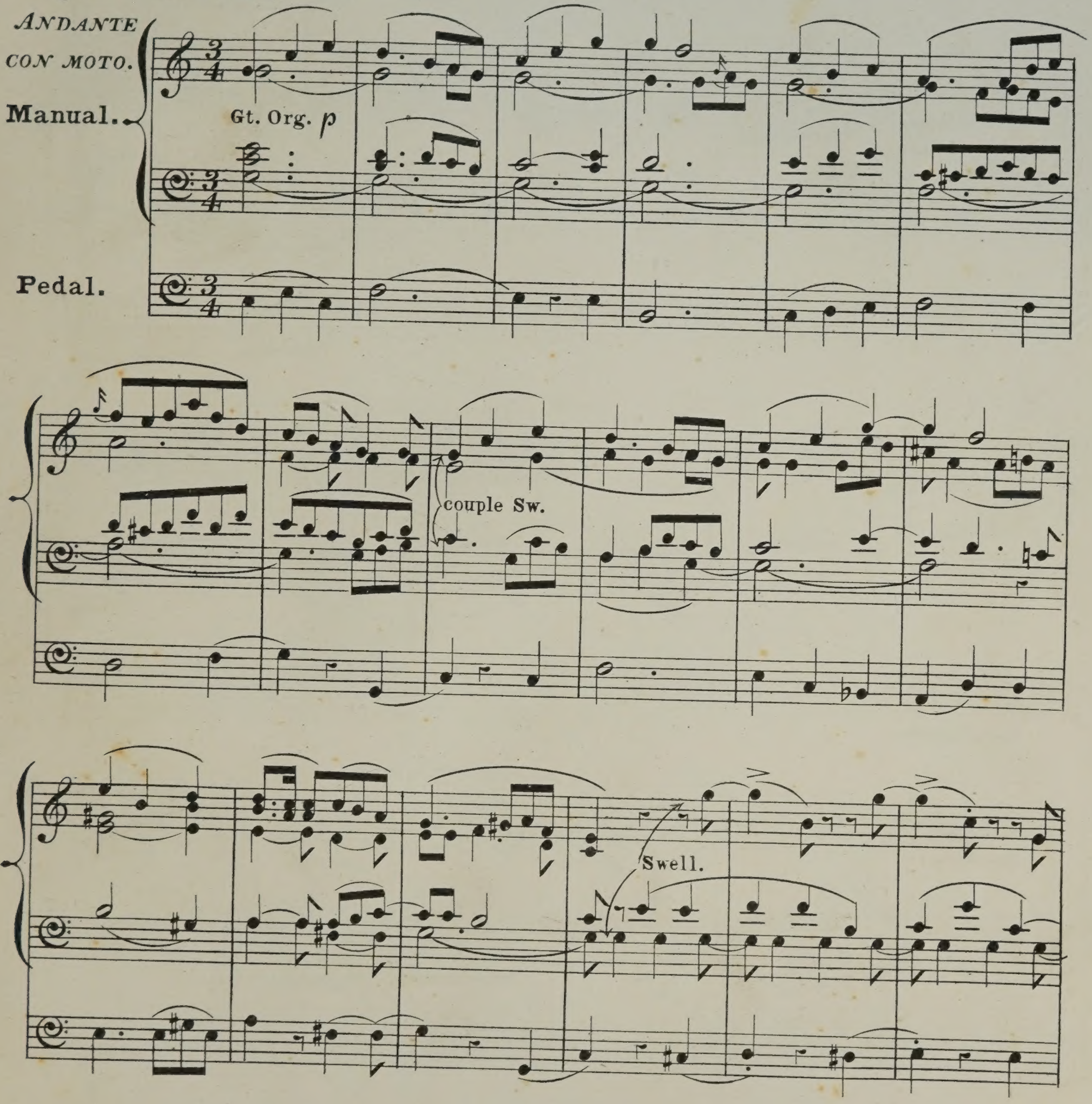
No. 3 OF

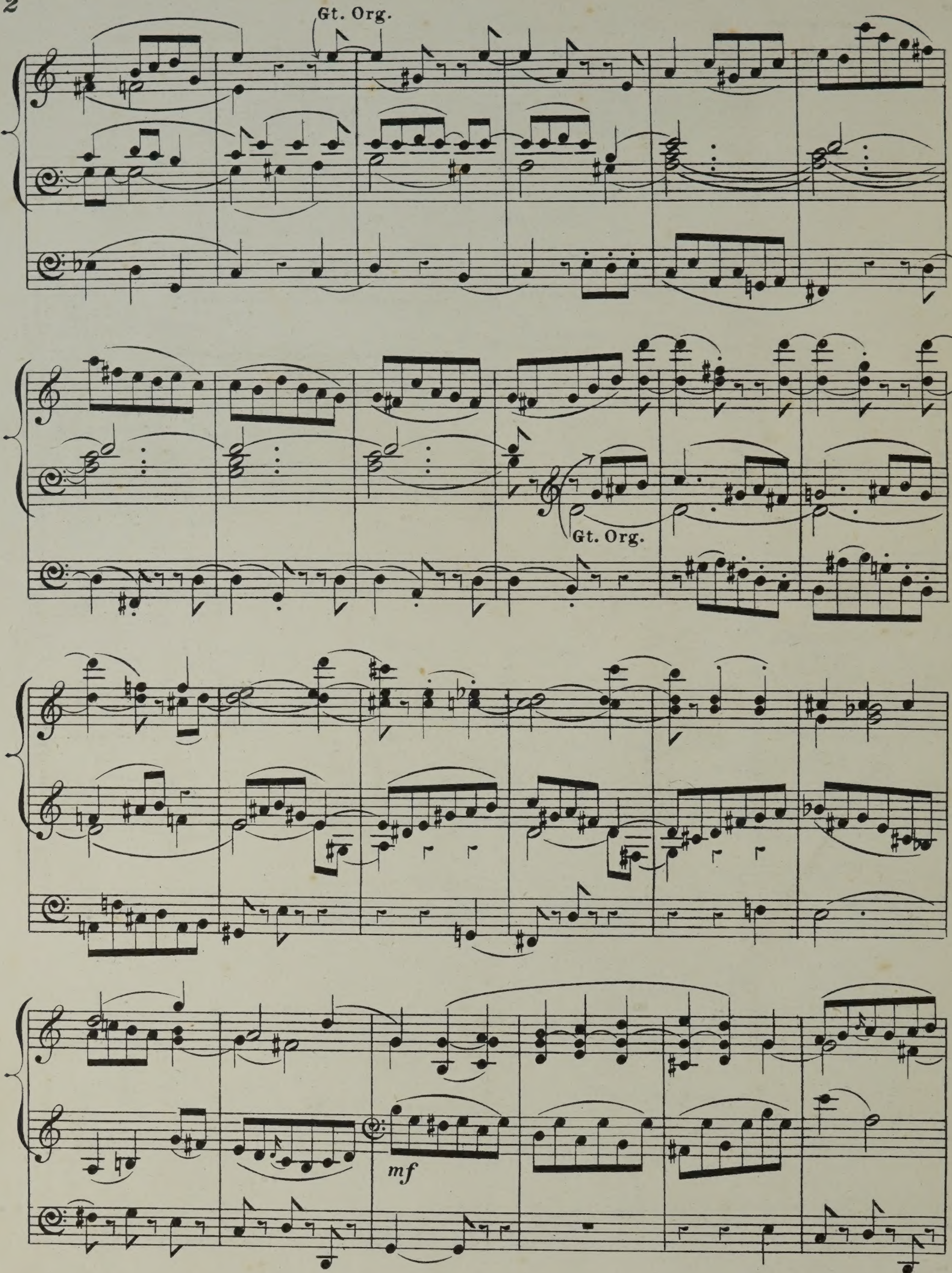
ANDANTES FOR THE ORGAN

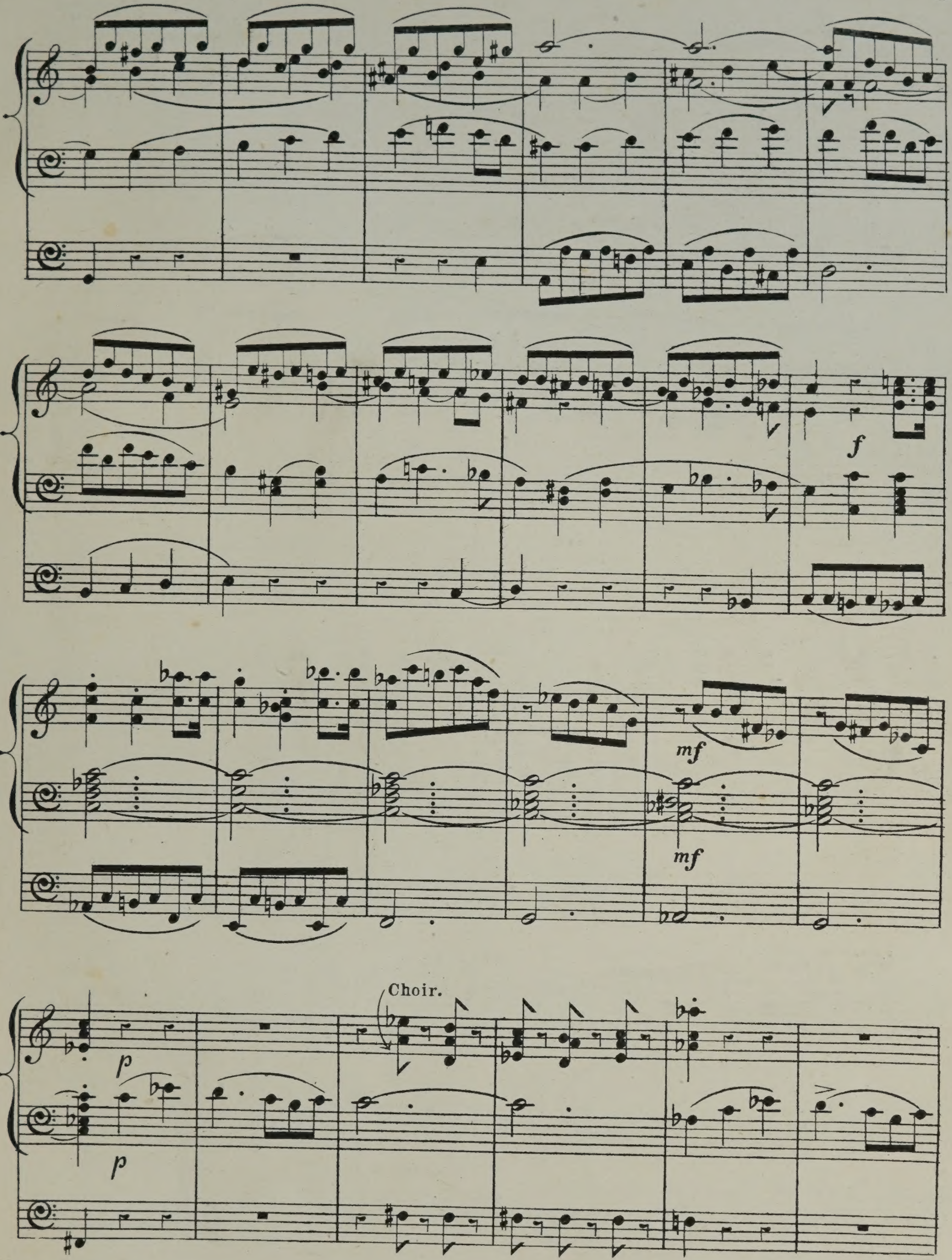
BY

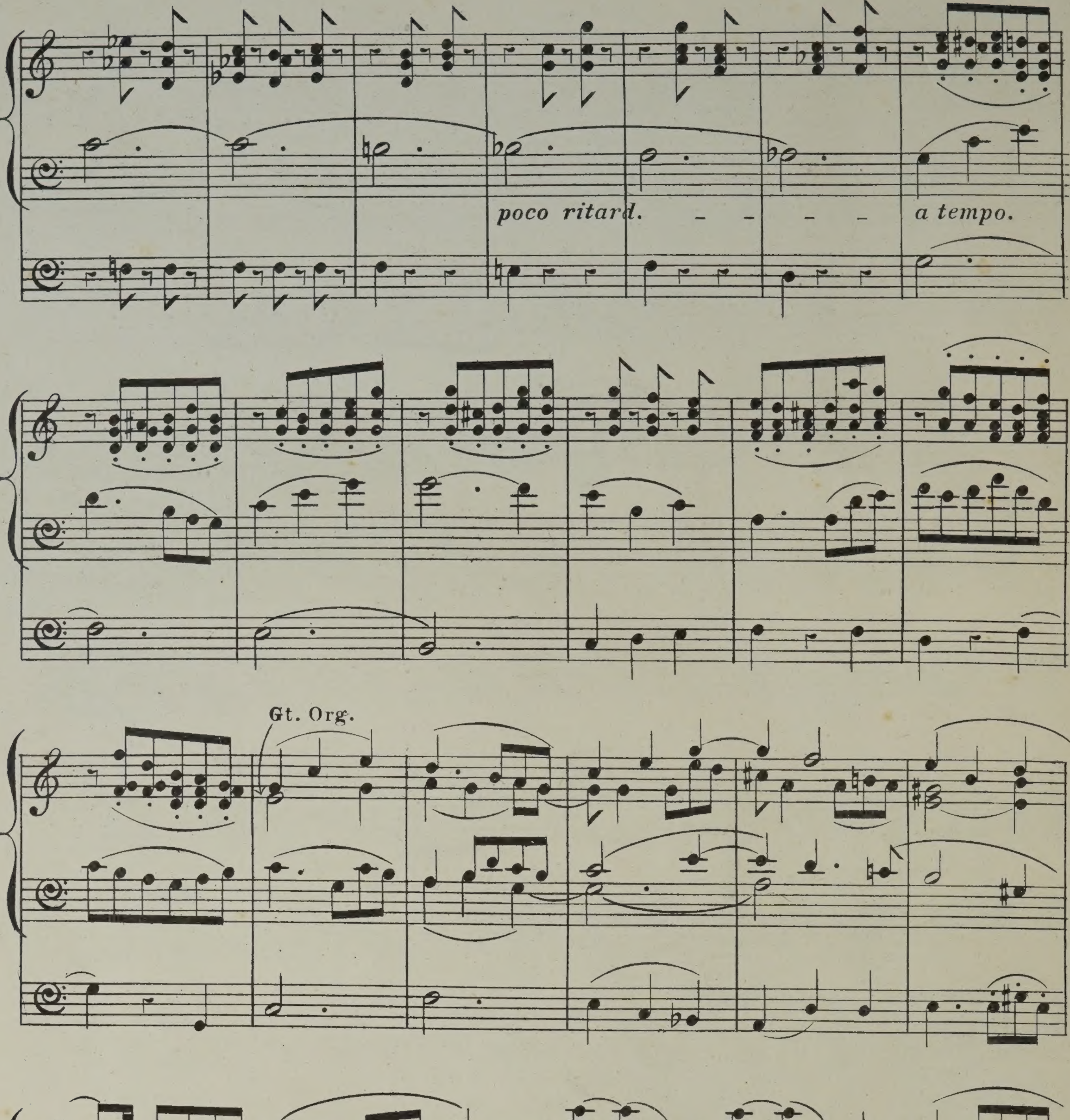
HENRY SMART.

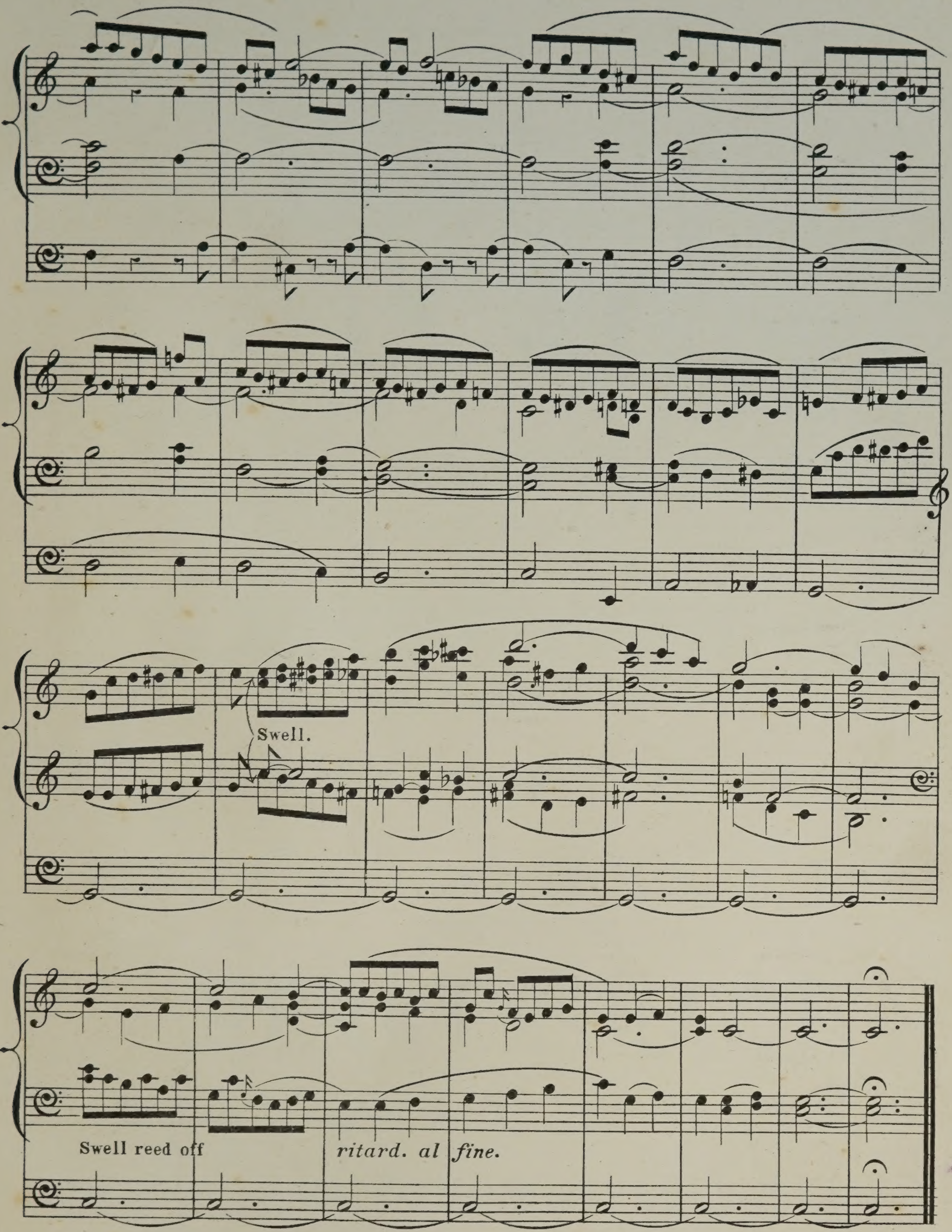
Gt. Organ *p* soft 8 ft. *mf* with 4 ft. added.
f with 16 & 2 ft. added.
Swell 8 ft. with Reed.
Choir Soft 8 & 4 ft.


ANDANTE CON MOTO.
Manual.
Gt. Org. p
Pedal.
couple Sw.
Swell.


Gt. Org.
Gt. Org.
mf


f
mf
mf
p
p
Choir.


poco ritard.
a tempo.
Gt. Org.


Swell.
Swell reed off
ritard. al fine.

Nº1

A Series of
ORGAN PIECES,
in various styles,

Nº 1	CON MOTO		IN B FLAT	3/6
2	MODERATO CON MOTO	*(A Three Part Study)*	IN E	3/6
3	ALLEGRO MAESTOSO	*(Fantasia with Choral)*	IN G	3/6
4	ALLEGRO MODERATO		IN A	3/6
5	CON MOTO MODERATO	*(En forme d'Ouverture)*	IN D MINOR	4/-

Dedicated to his friend Dr. Spark

Composed by

HENRY SMART.

Ent. Sta. Hall.

Price 3/6

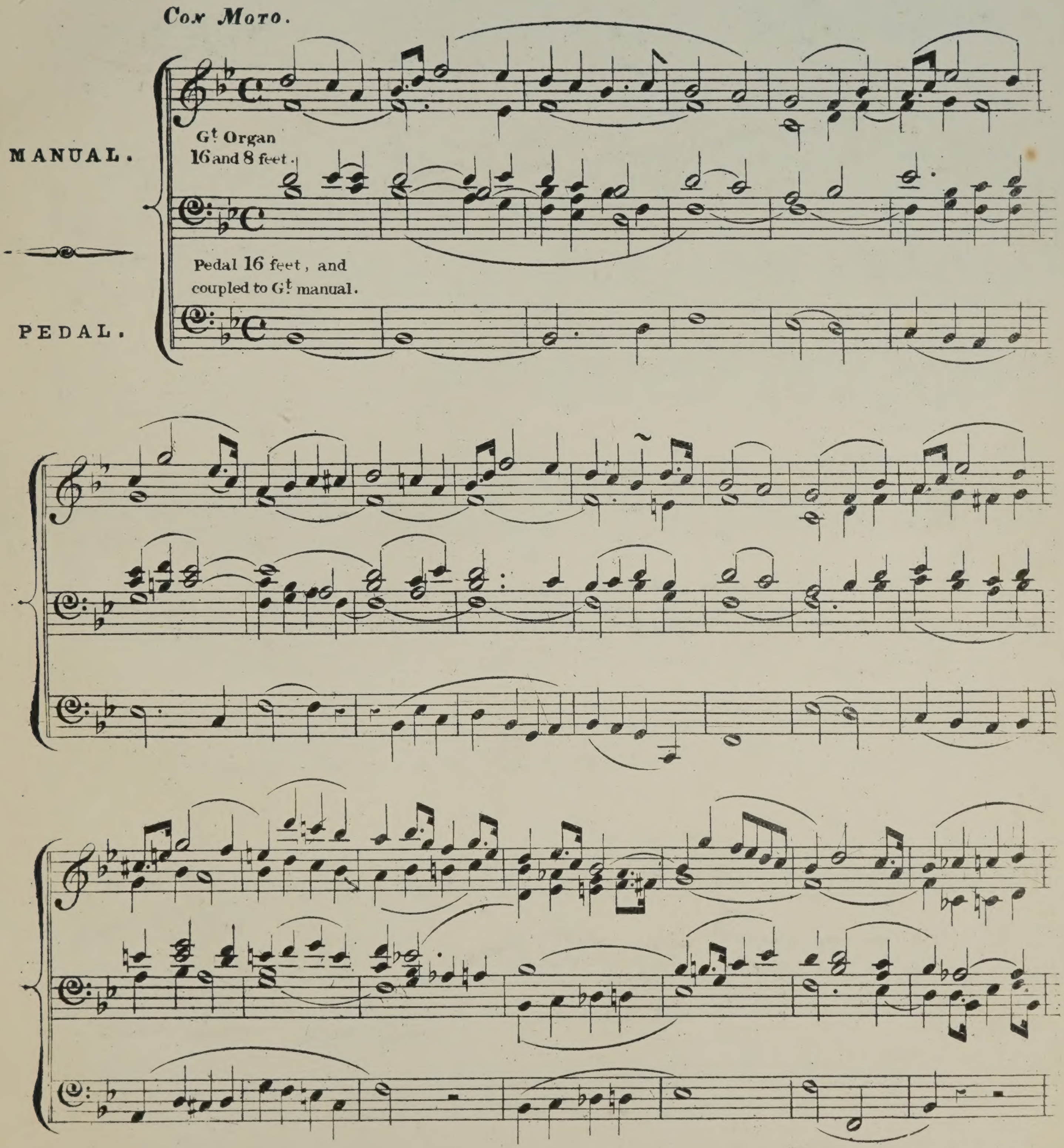
London,
ASHDOWN & PARRY, HANOVER SQUARE.

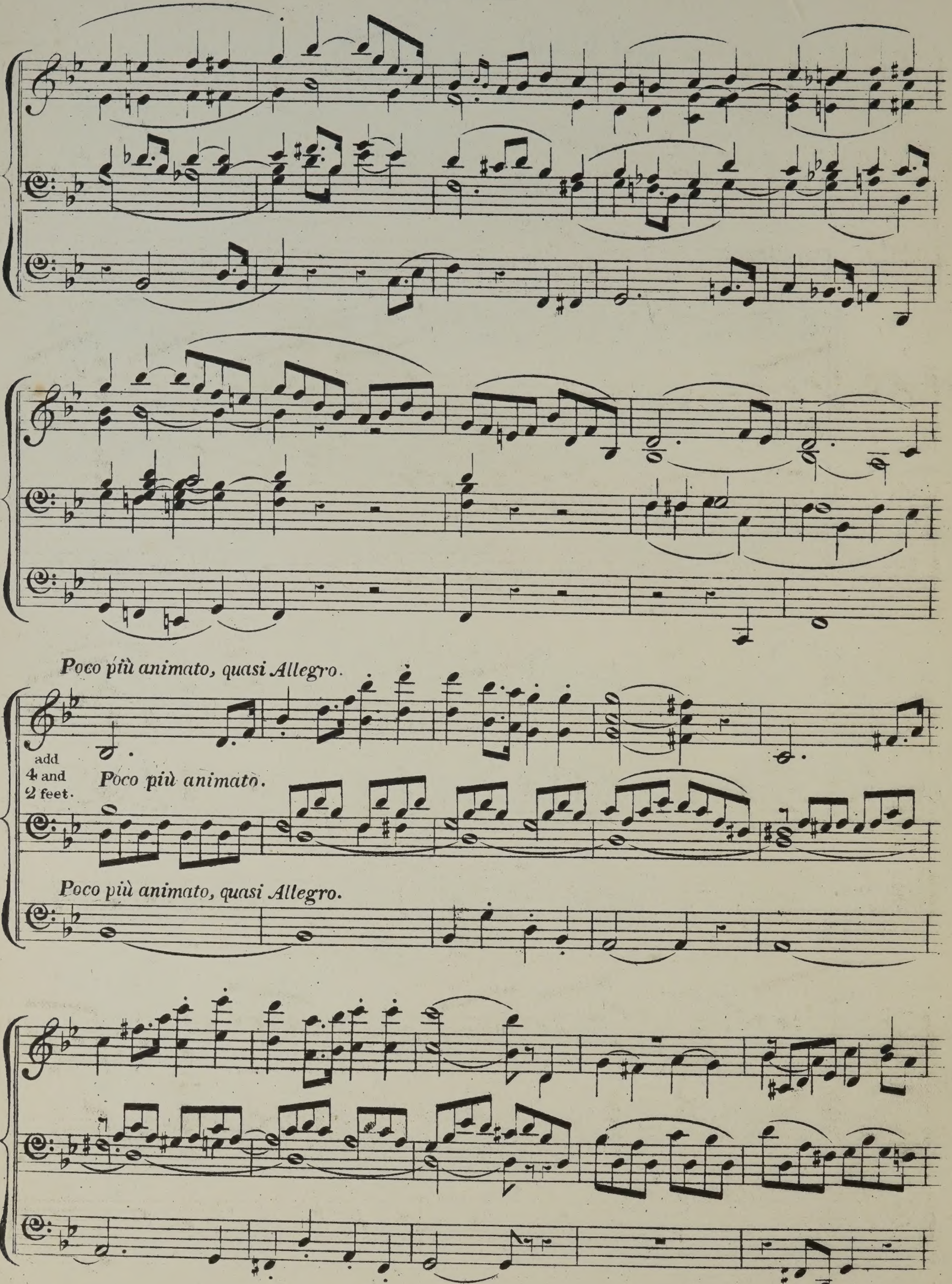
ORGAN PIECES

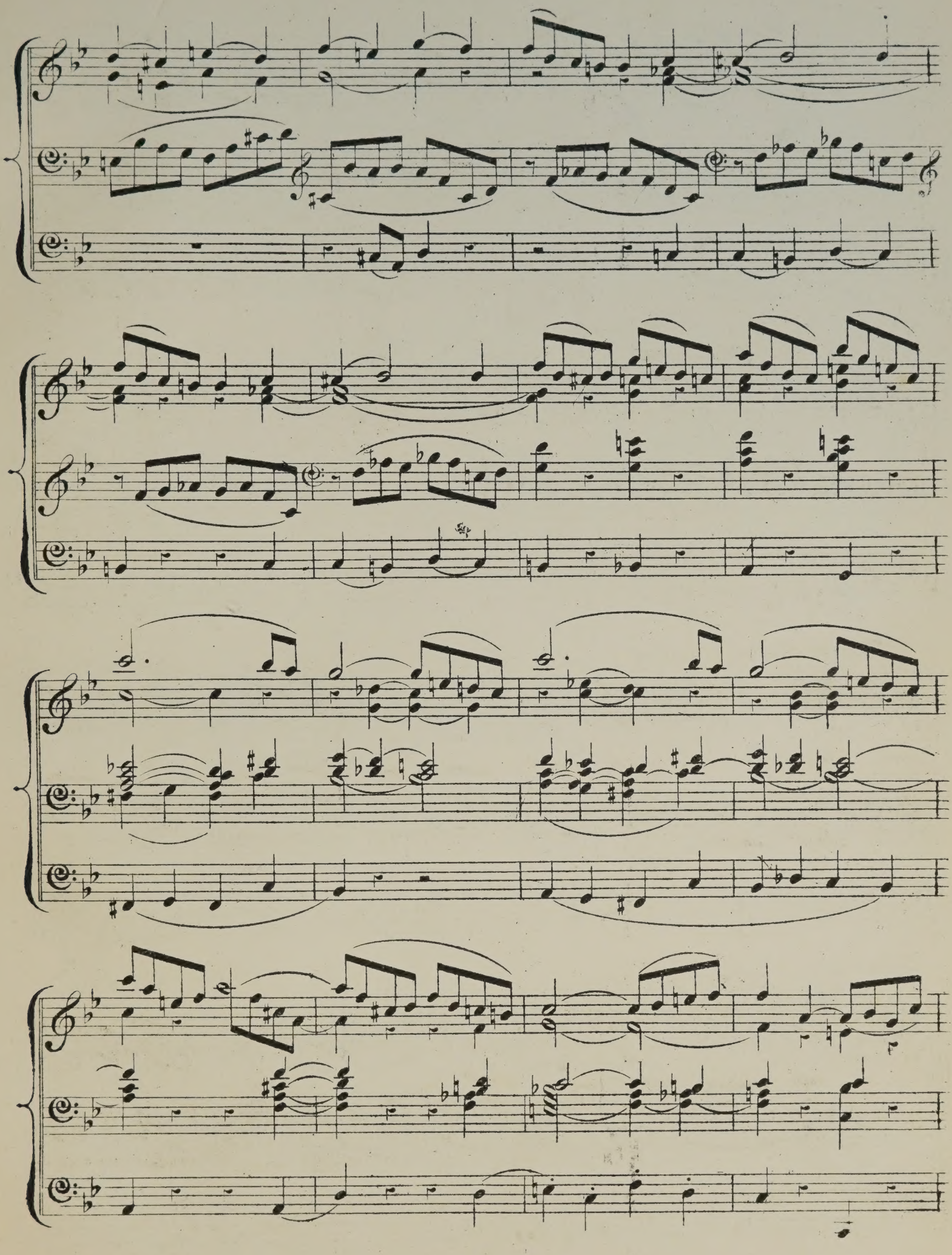
BY

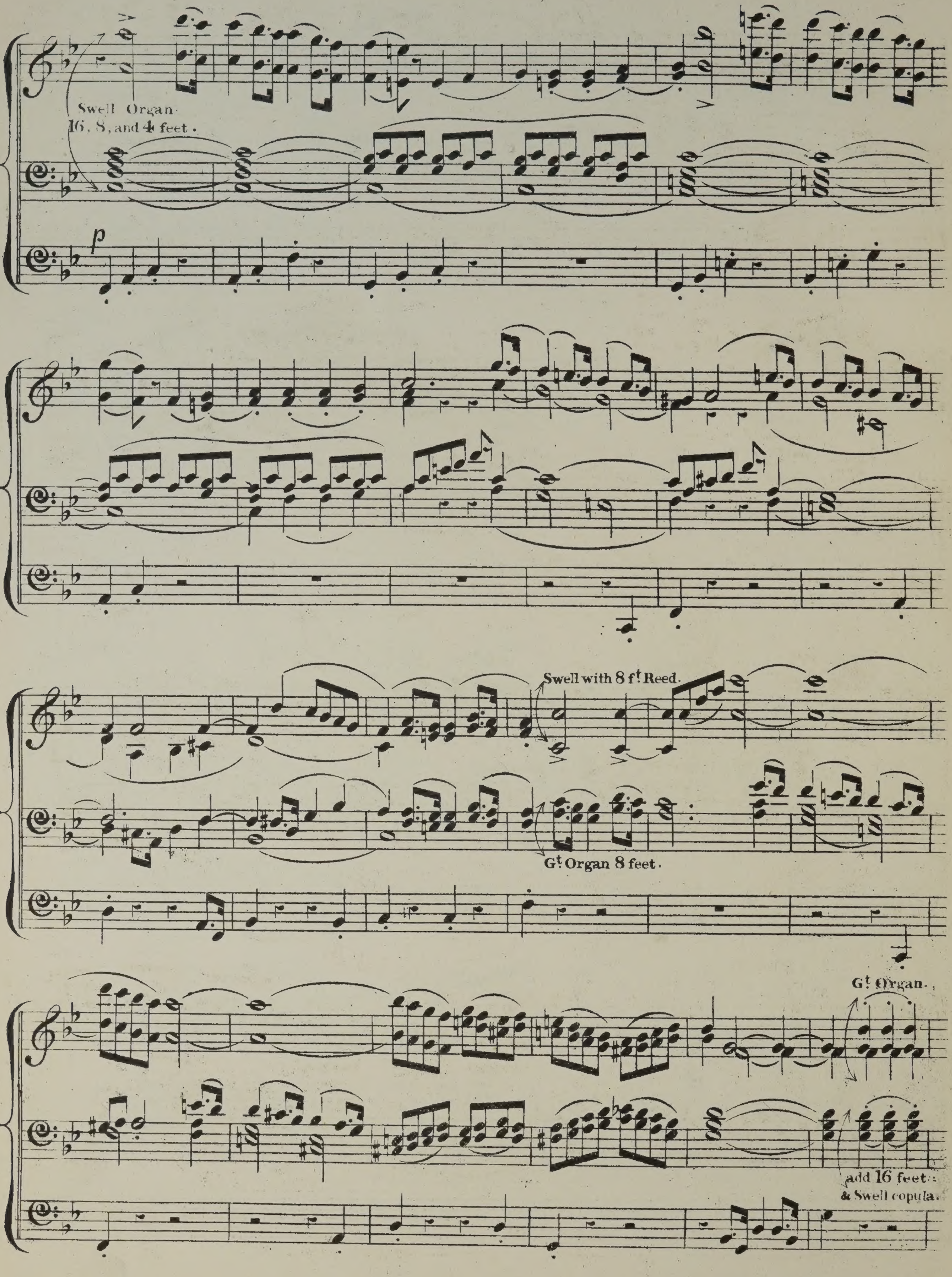
HENRY SMART.

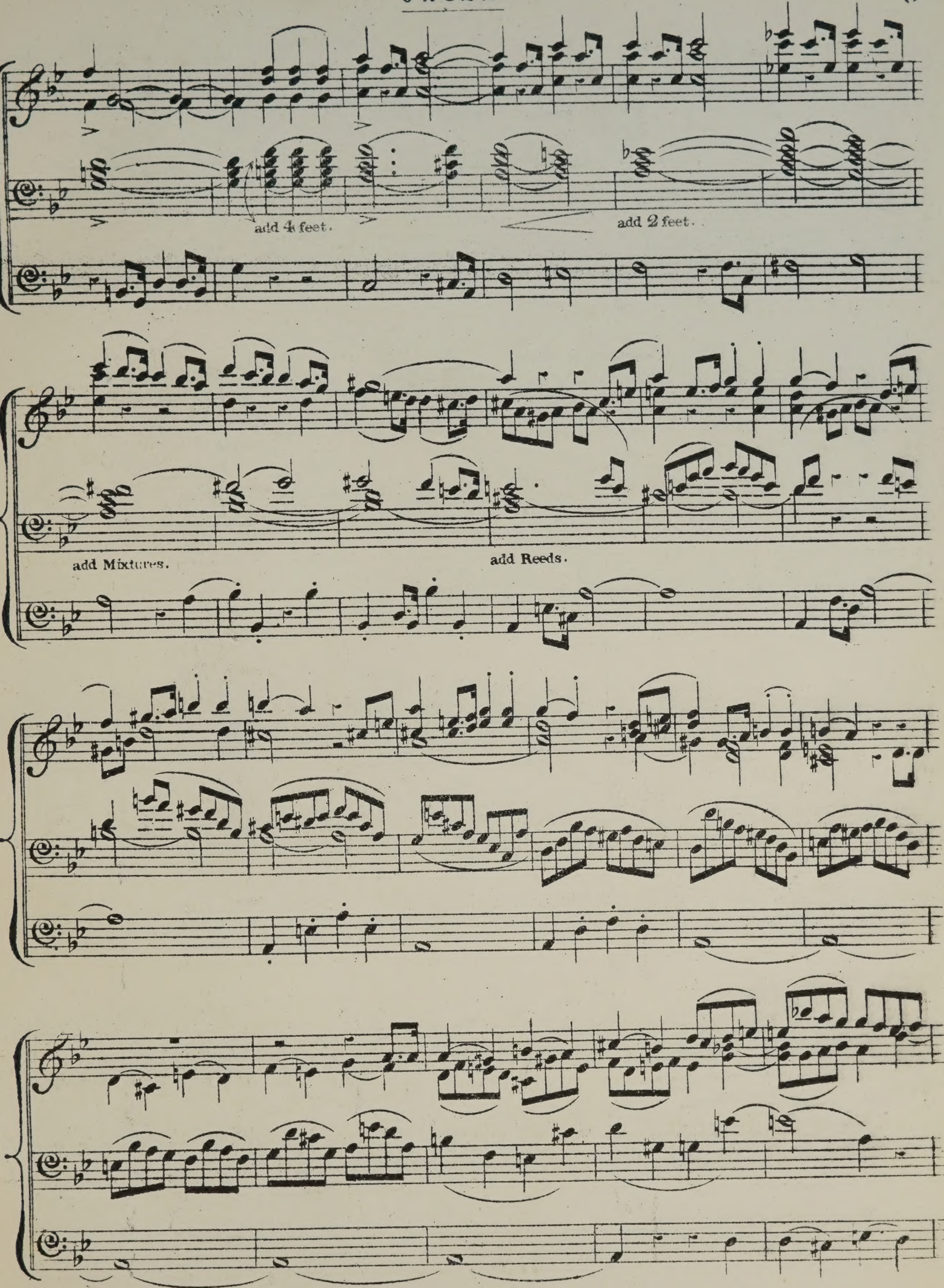
No 1.

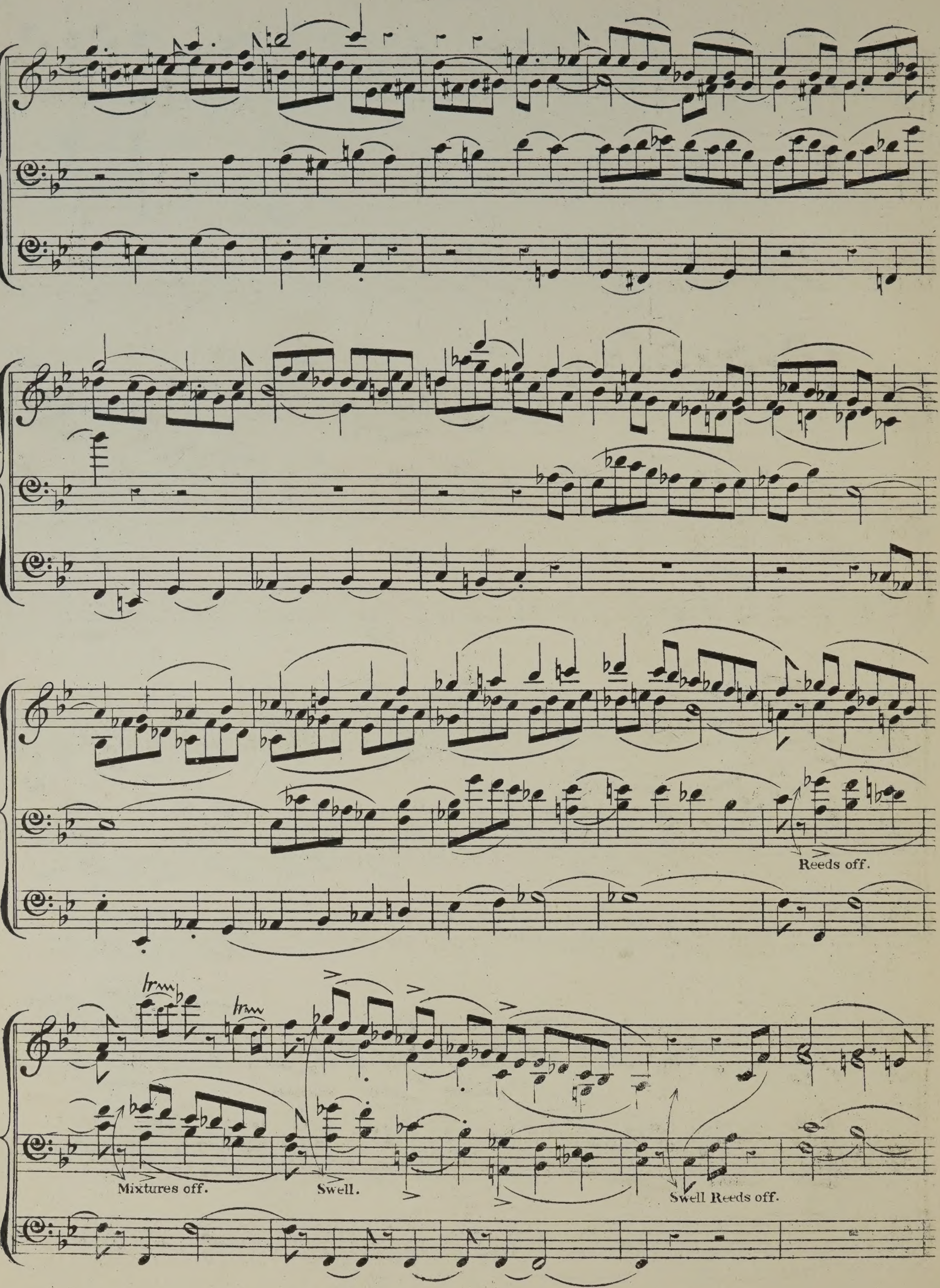

Con Moto.
MANUAL.
Gt Organ
16 and 8 feet.
Pedal 16 feet, and
coupled to Gt manual.
PEDAL.

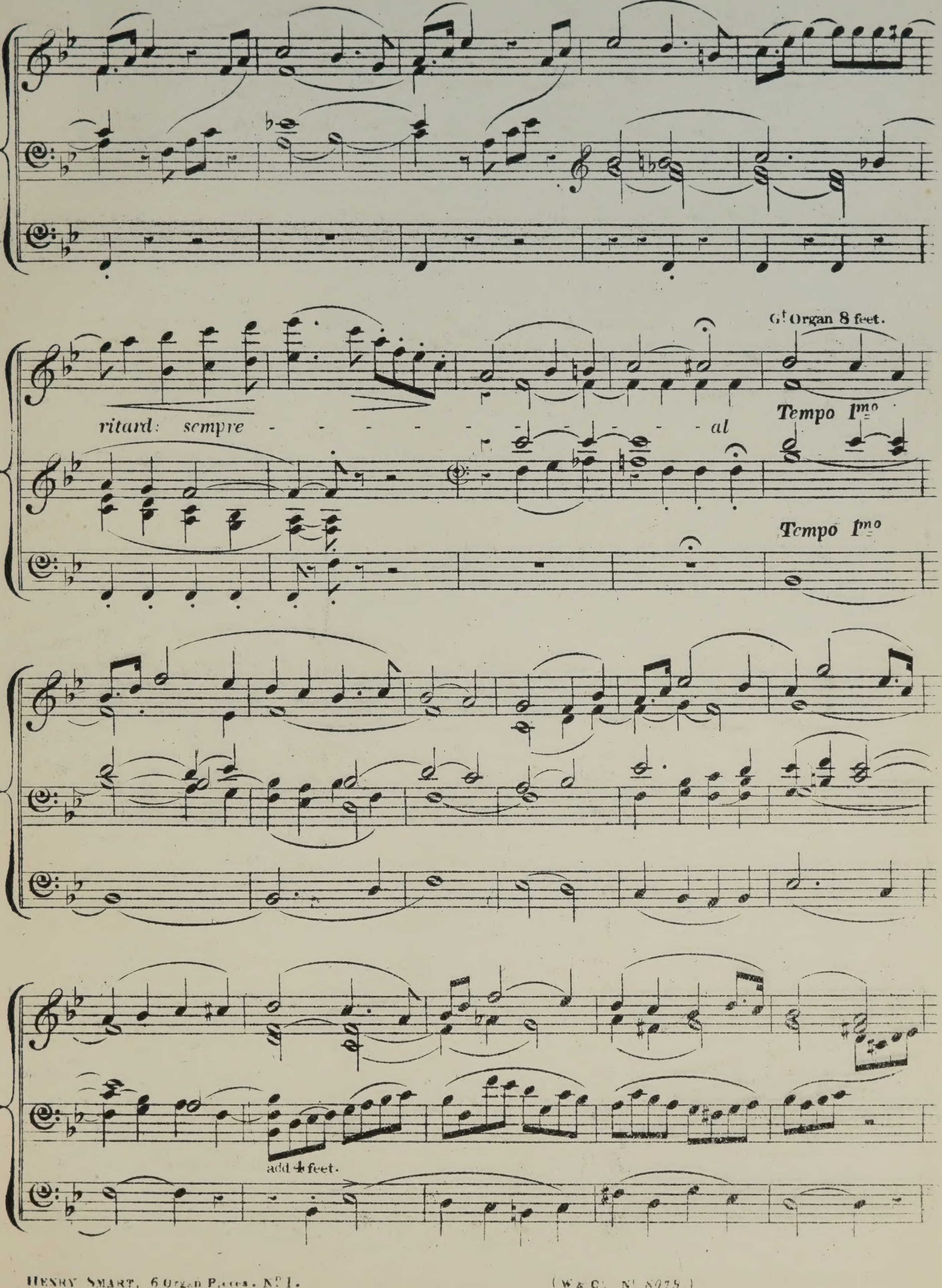

Poco più animato, quasi Allegro.
add 4 and 2 feet.
Poco più animato.
Poco più animato, quasi Allegro.

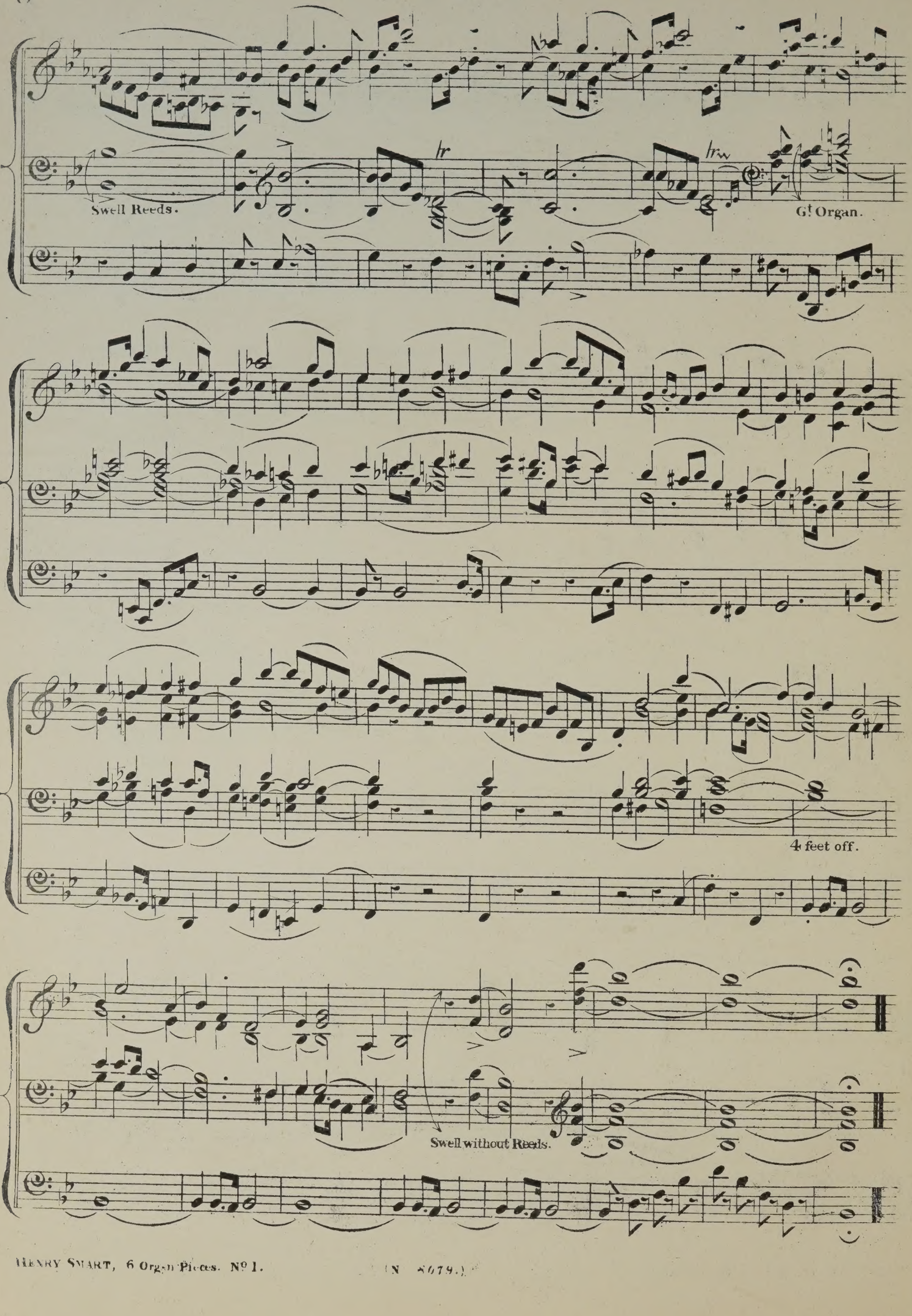



Swell Organ
16, 8, and 4 feet.
p
Swell with 8 ft Reed.
Gt Organ 8 feet.
Gt Organ.
add 16 feet
& Swell copula.


add 4 feet.
add 2 feet.
add Mixtures.
add Reeds.


Reeds off.
Mixtures off.
Swell.
Swell Reeds off.


ritard: sempre - - - - - - - - - - al
Gt Organ 8 feet.
Tempo 1mo
Tempo 1mo
add 4 feet.


Swell Reeds.
tr
tr
Gt Organ.
4 feet off.
Swell without Reeds.

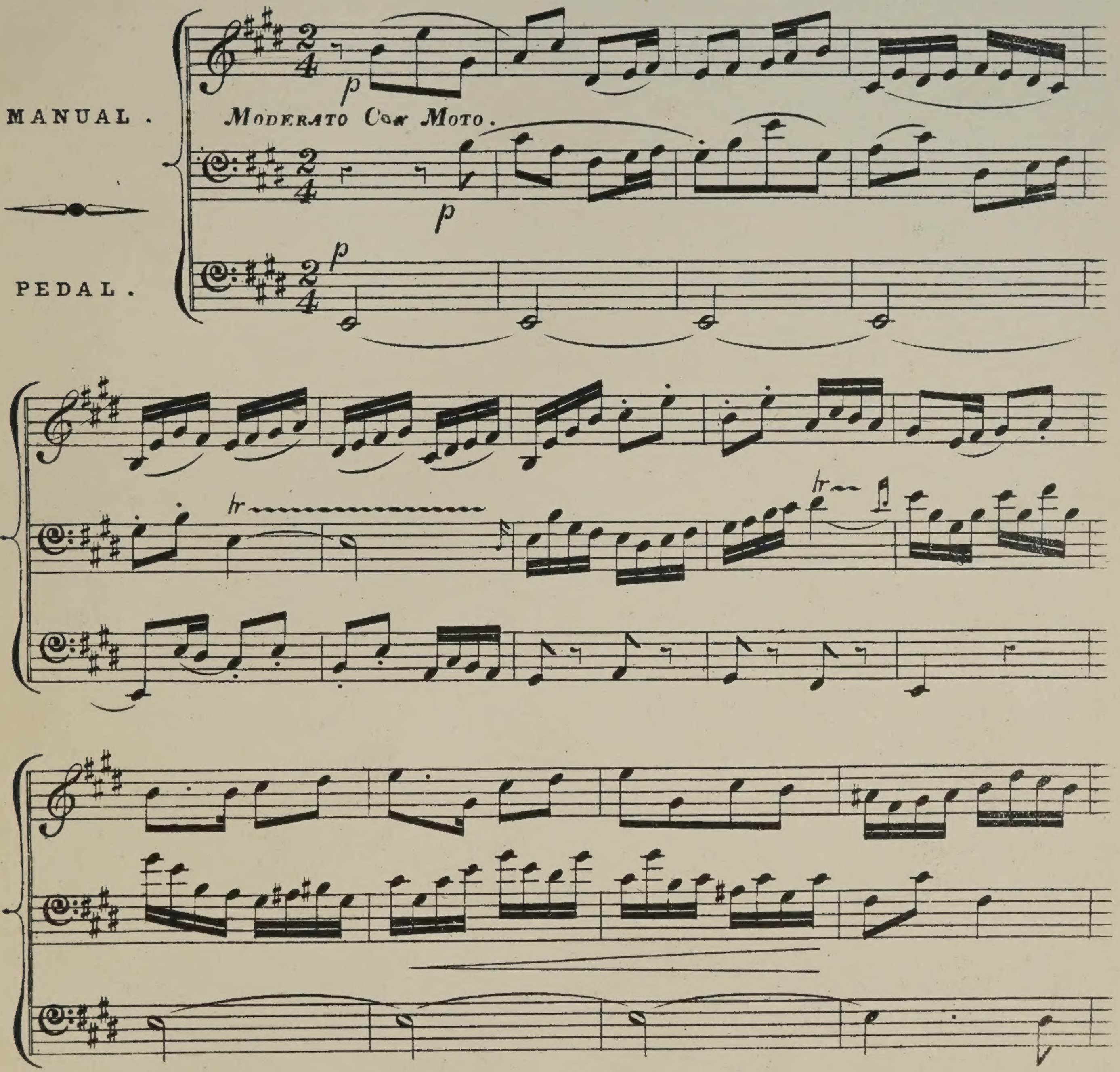
ORGAN PIECES

BY

HENRY SMART.

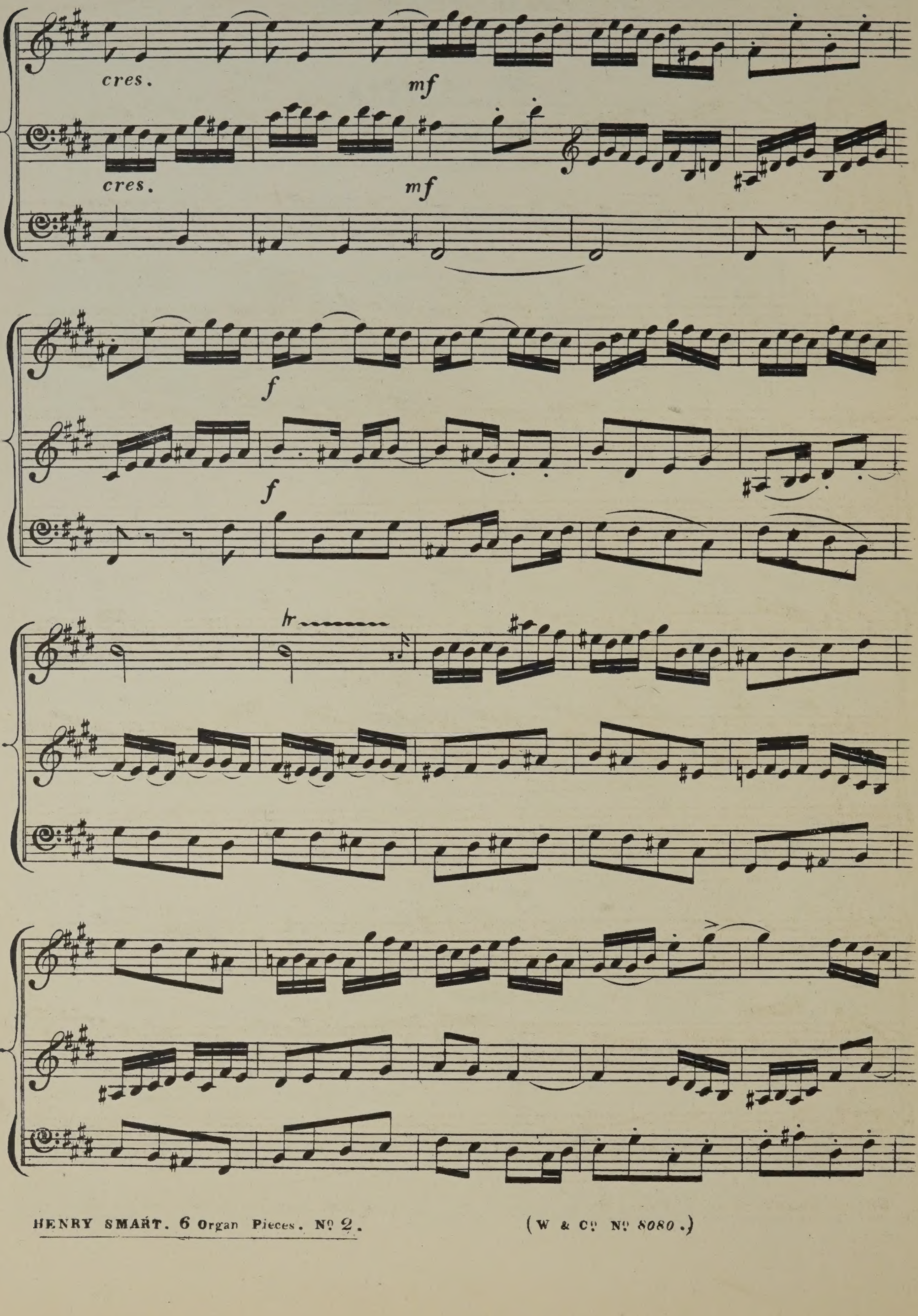
No. 2.

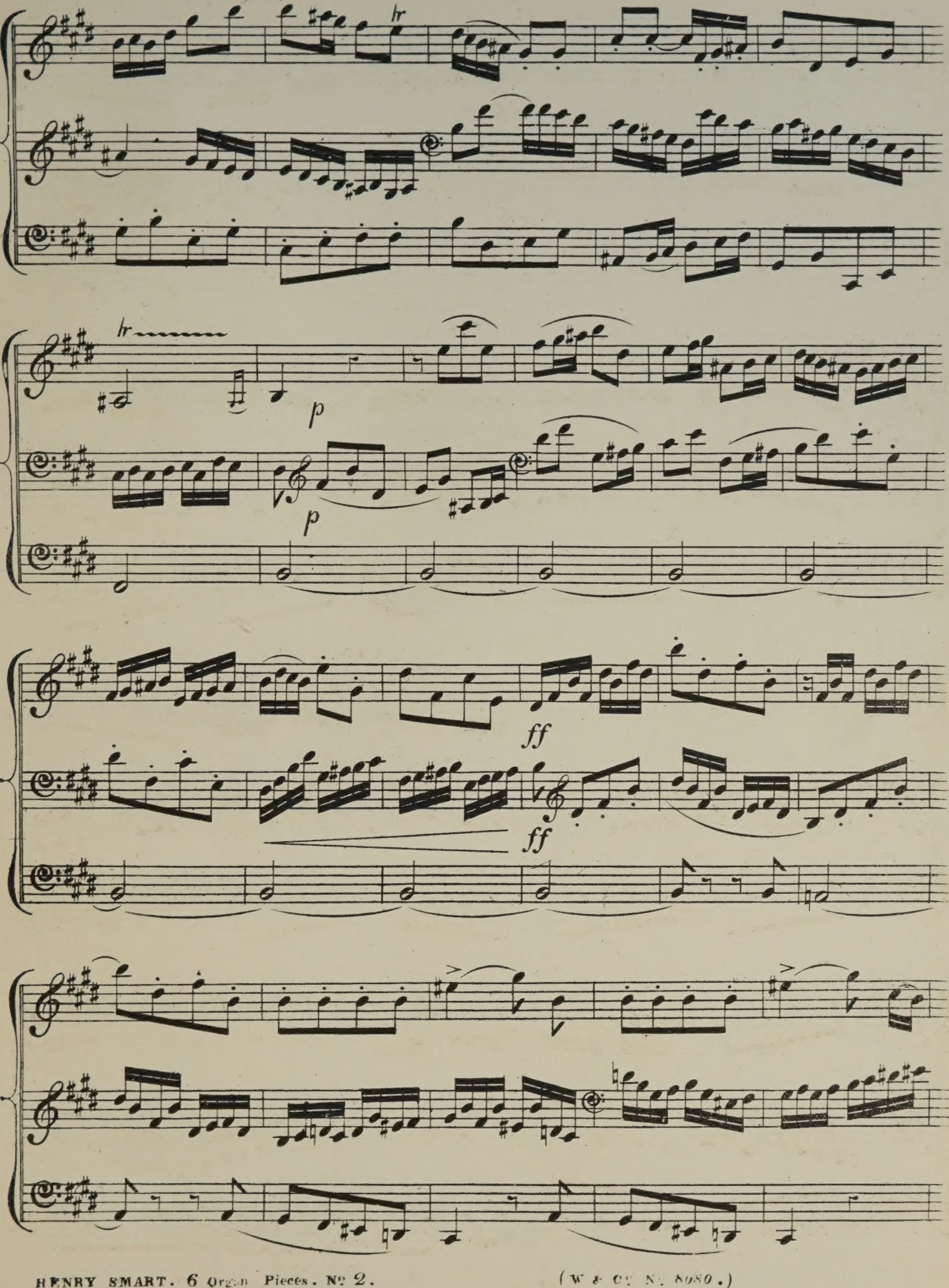
A THREE-PART STUDY.

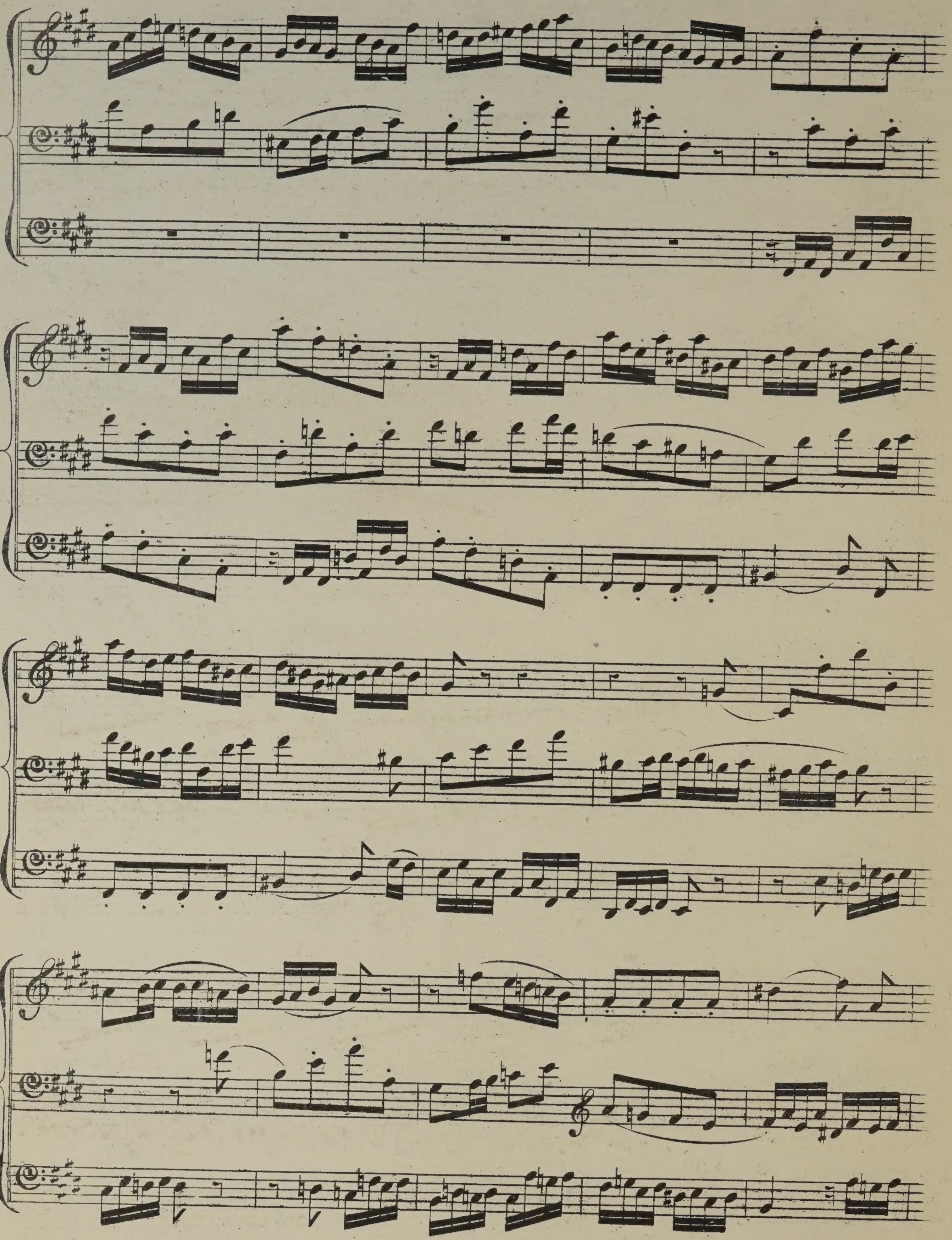


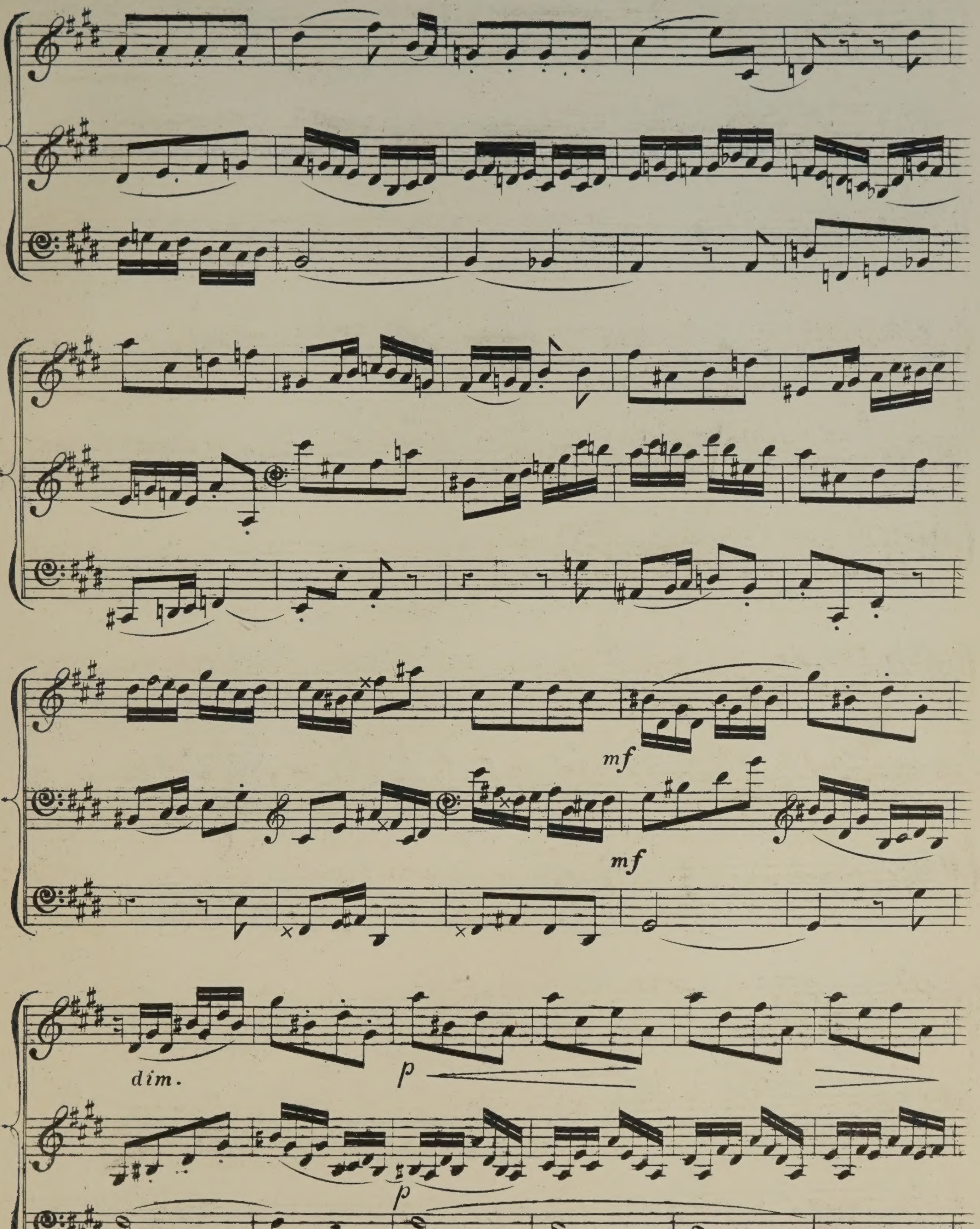
☞ This piece is intended to be played on *one* Manual (the Great Organ with Swell reeds coupled) and Pedal. It is unnecessary to give any further directions as to the stops to be employed, beyond that the Varieties of tone indicated by the marks. *p*, *f* &c, are to be made with the composition Pedals, while the use of the Swell pedal is occasionally indicated by the signs < >.

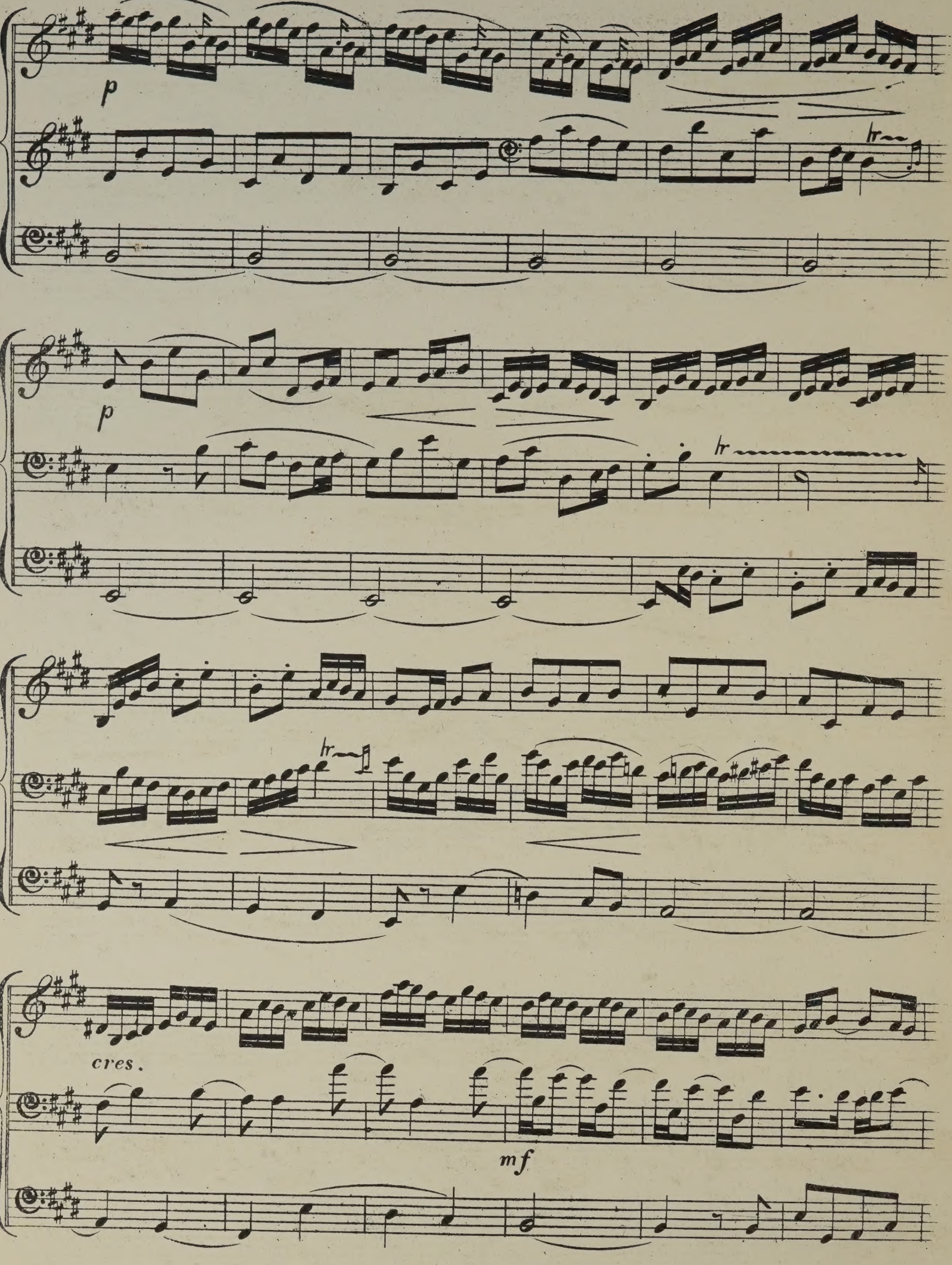
H. S.

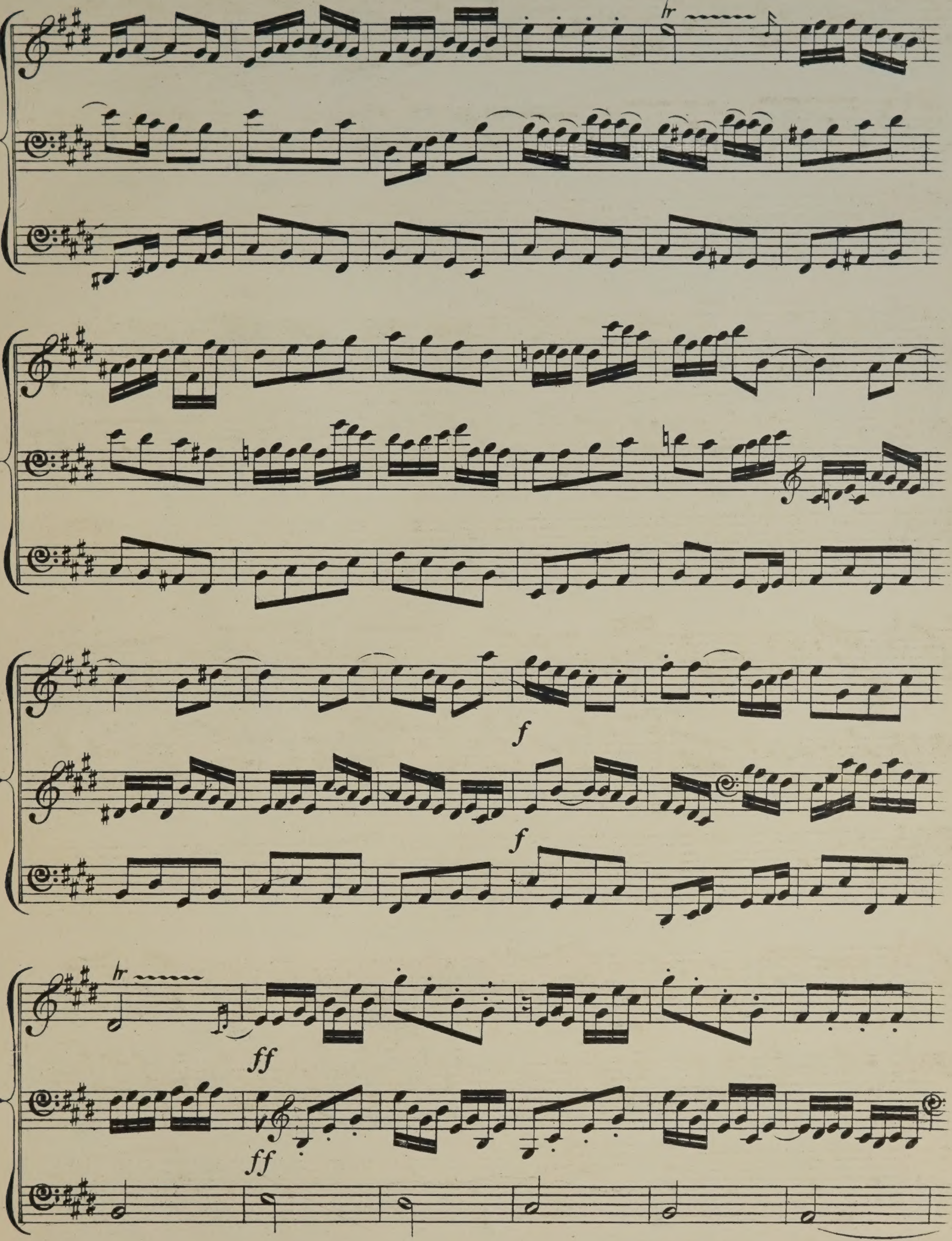

cres.
cres.
mf
mf
f
f
tr

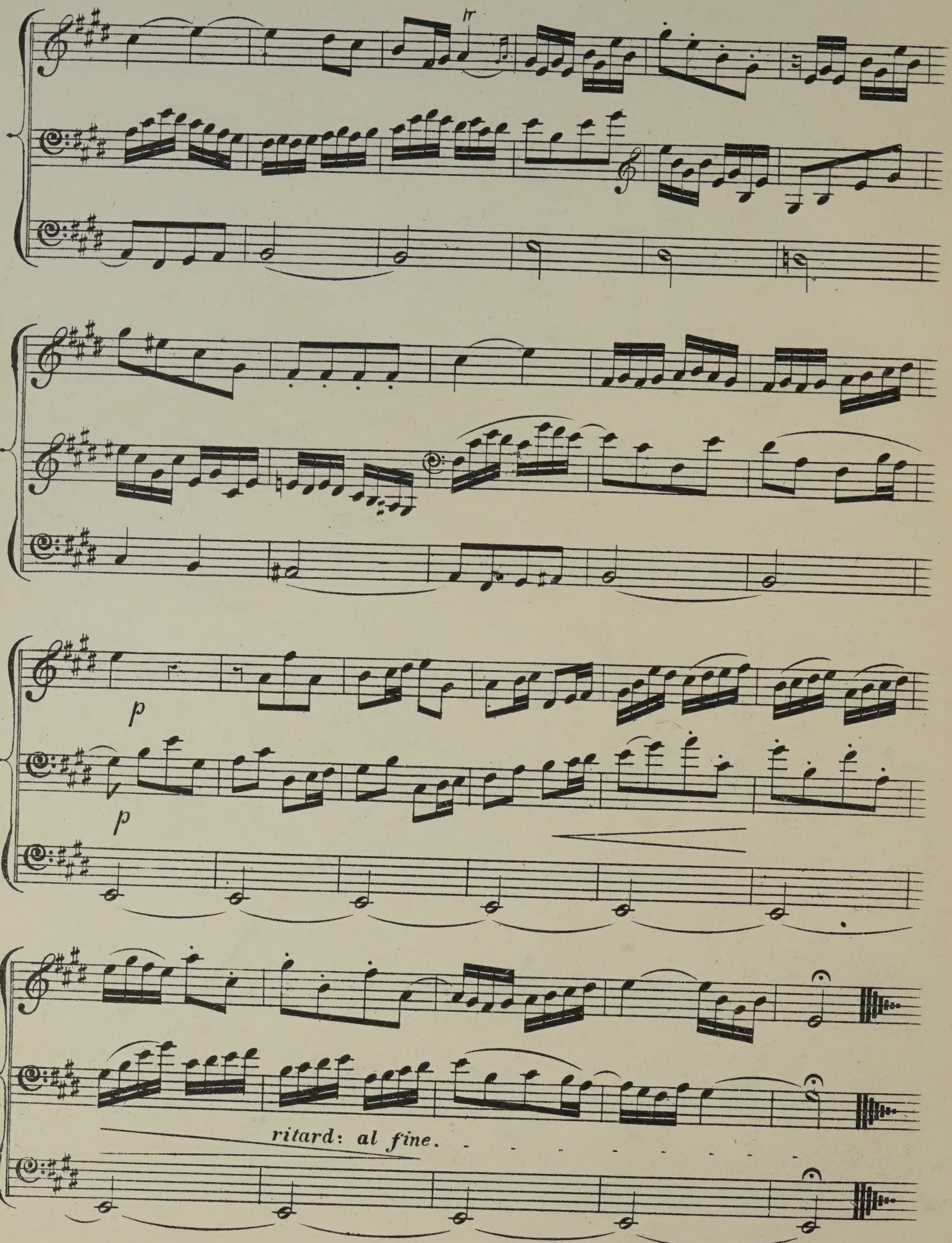

p
p
ff
ff




mf
mf
dim.
p
p


p
p
cres.
mf


tr
f
f
tr
ff
ff


tr
p
p
ritard: al fine.

ORGAN PIECES

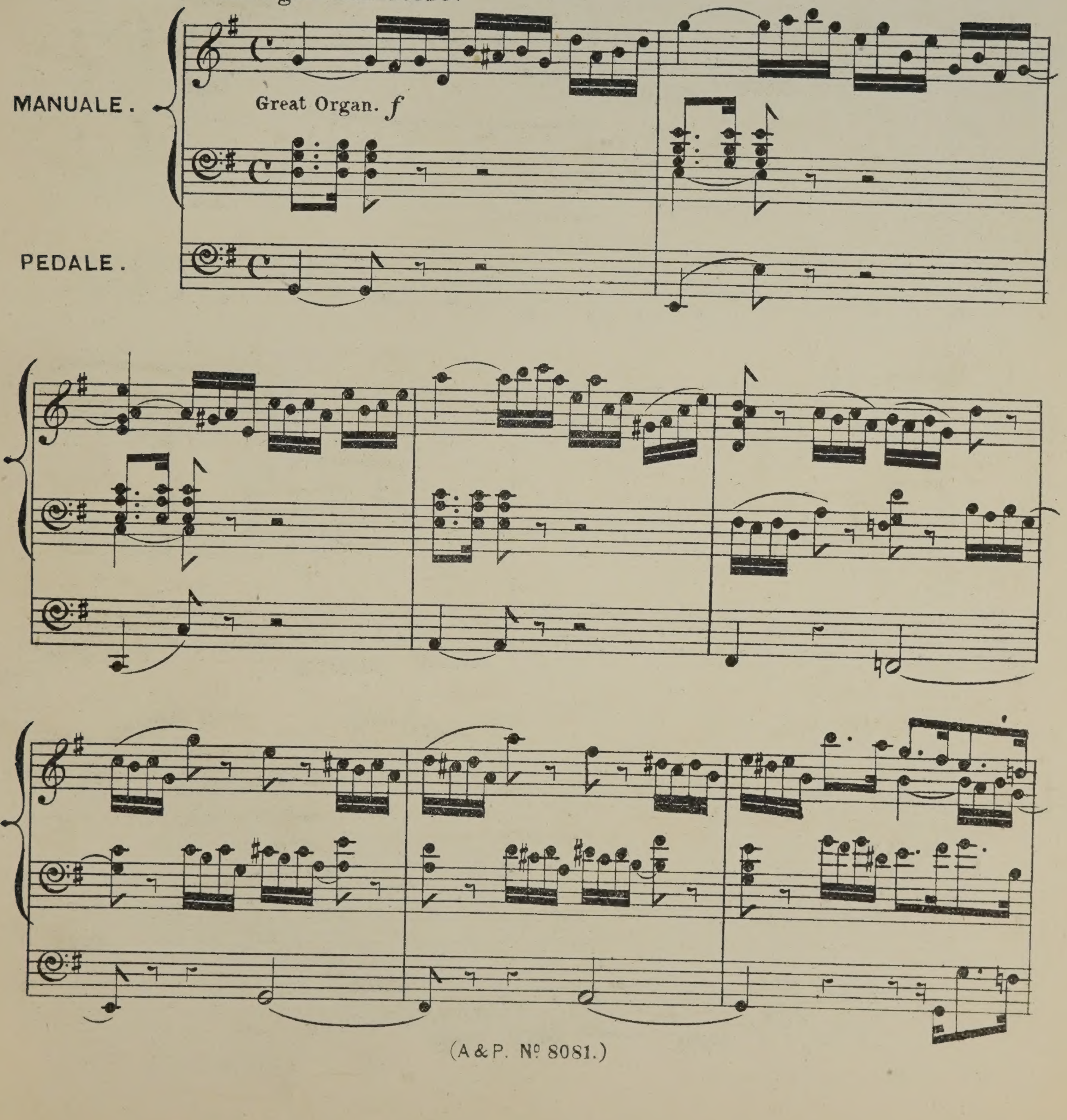
BY

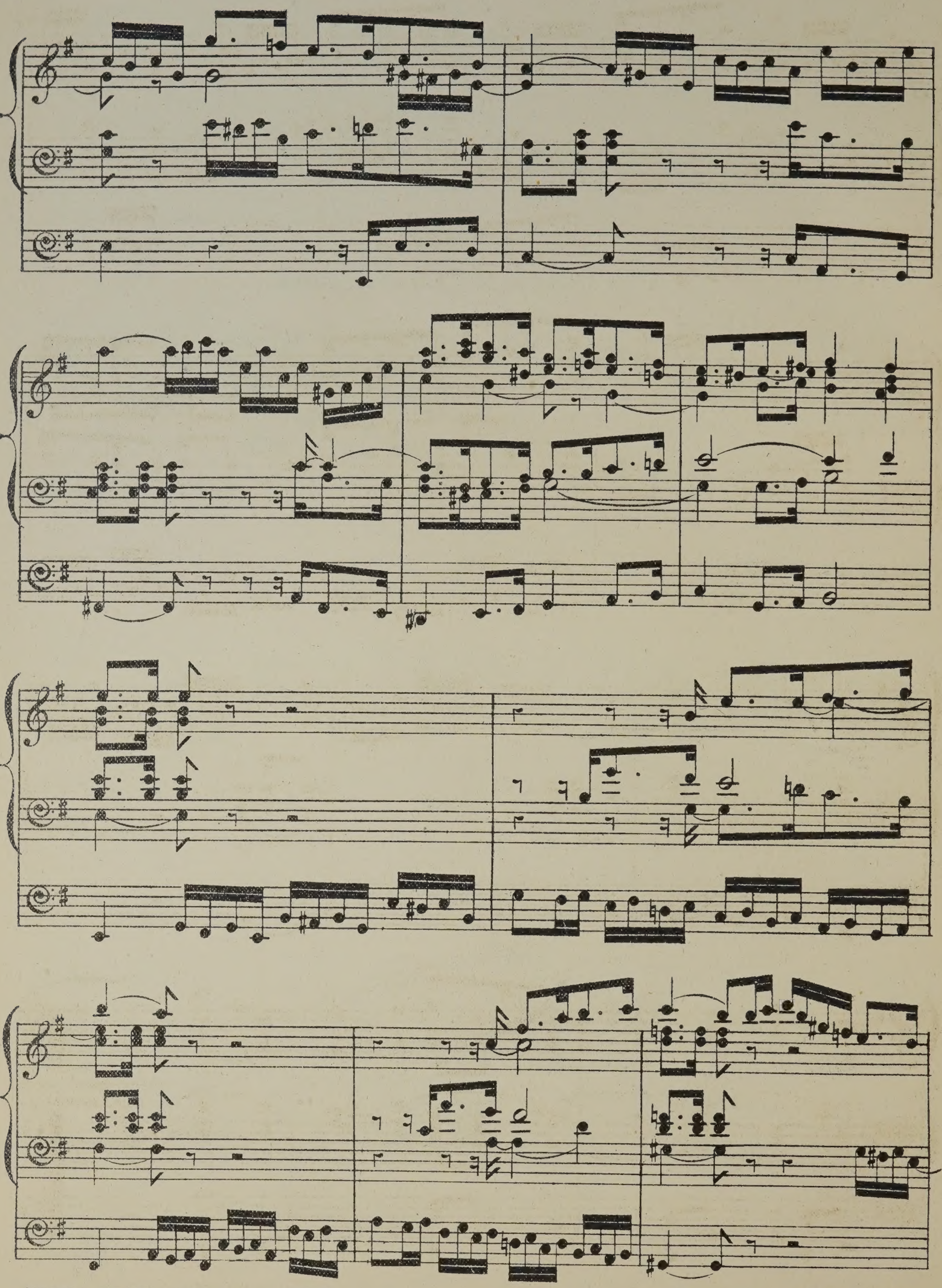
HENRY SMART.

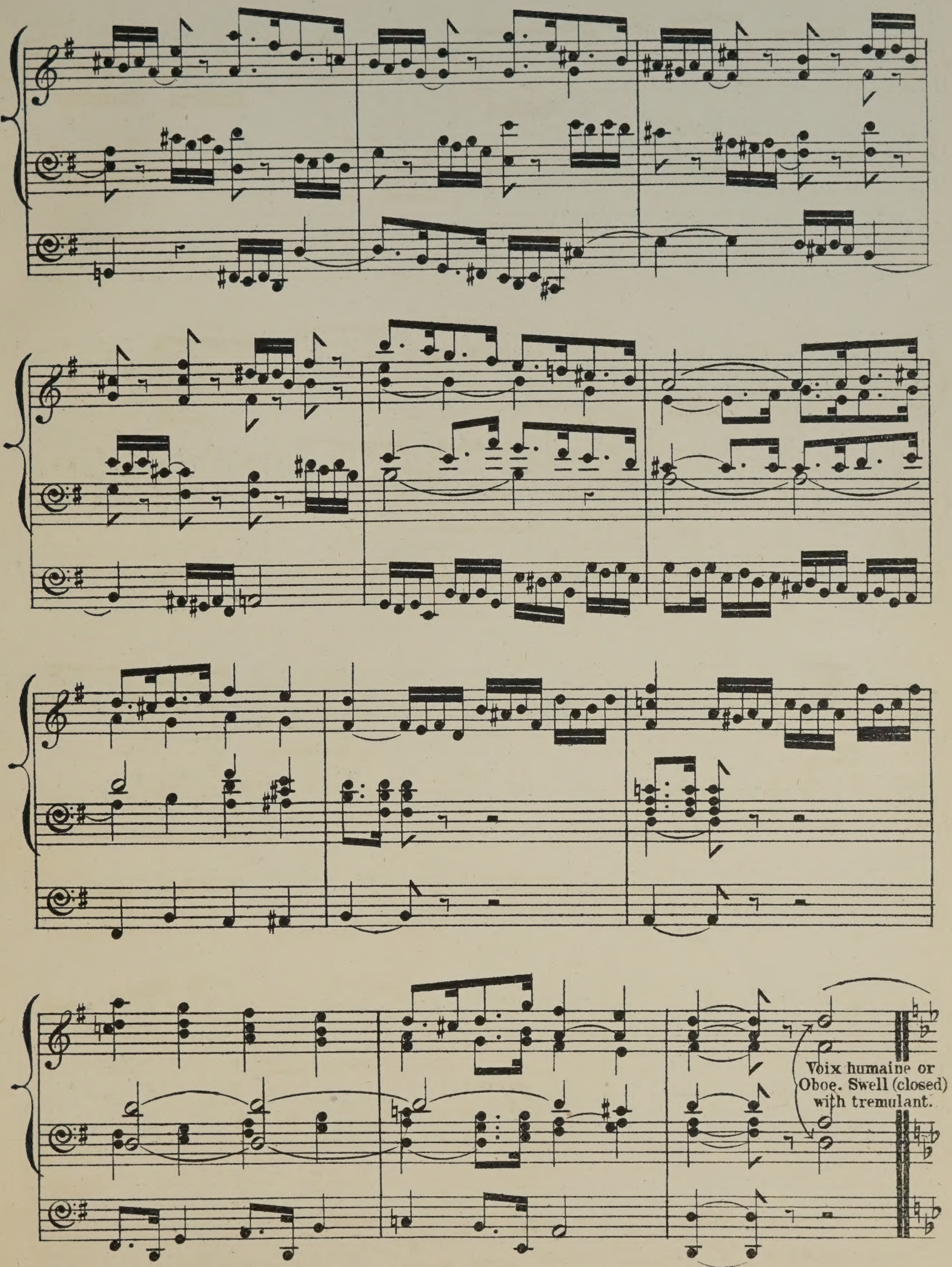
Nº 3.

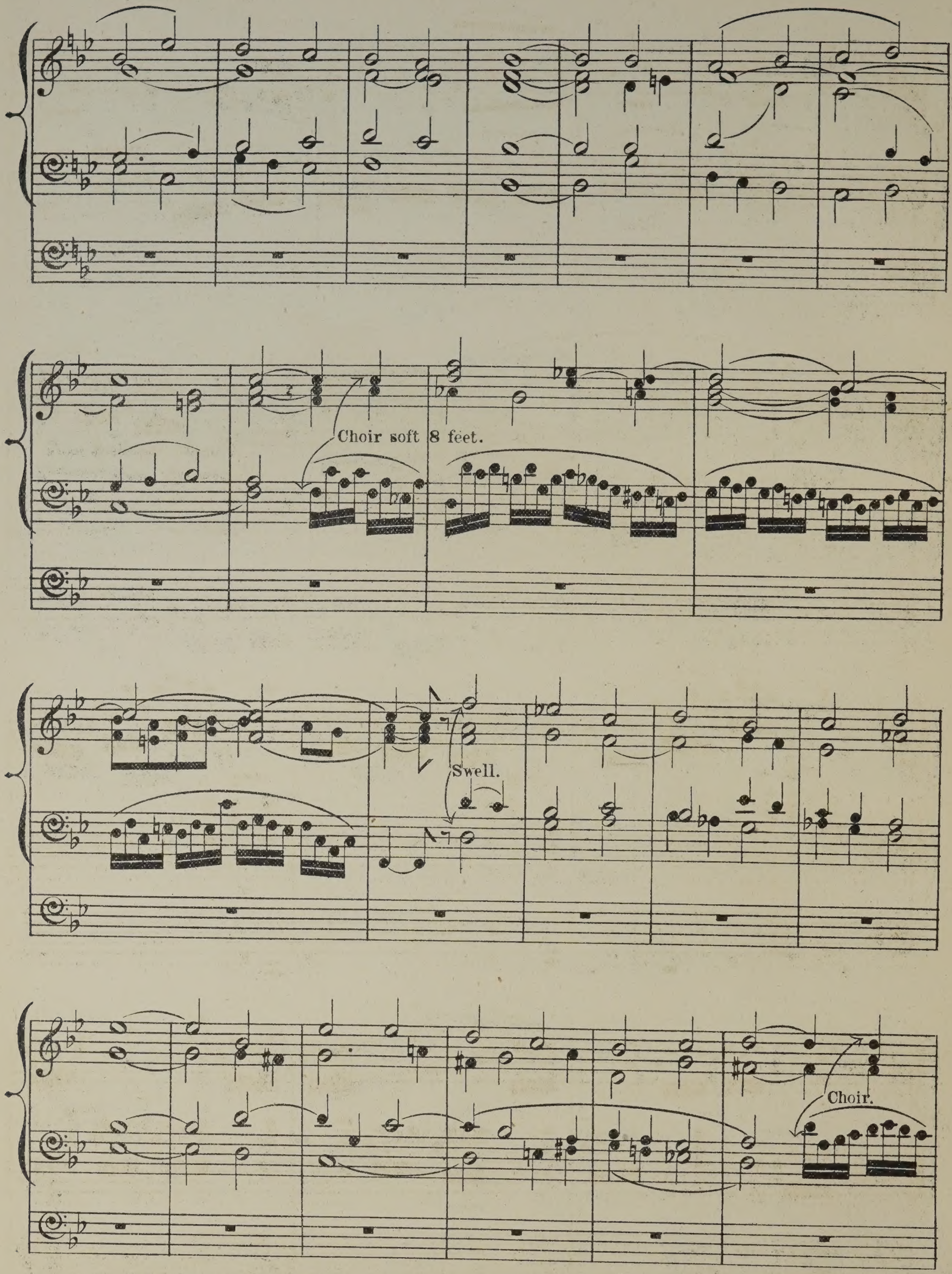
FANTASIA WITH CHORAL.

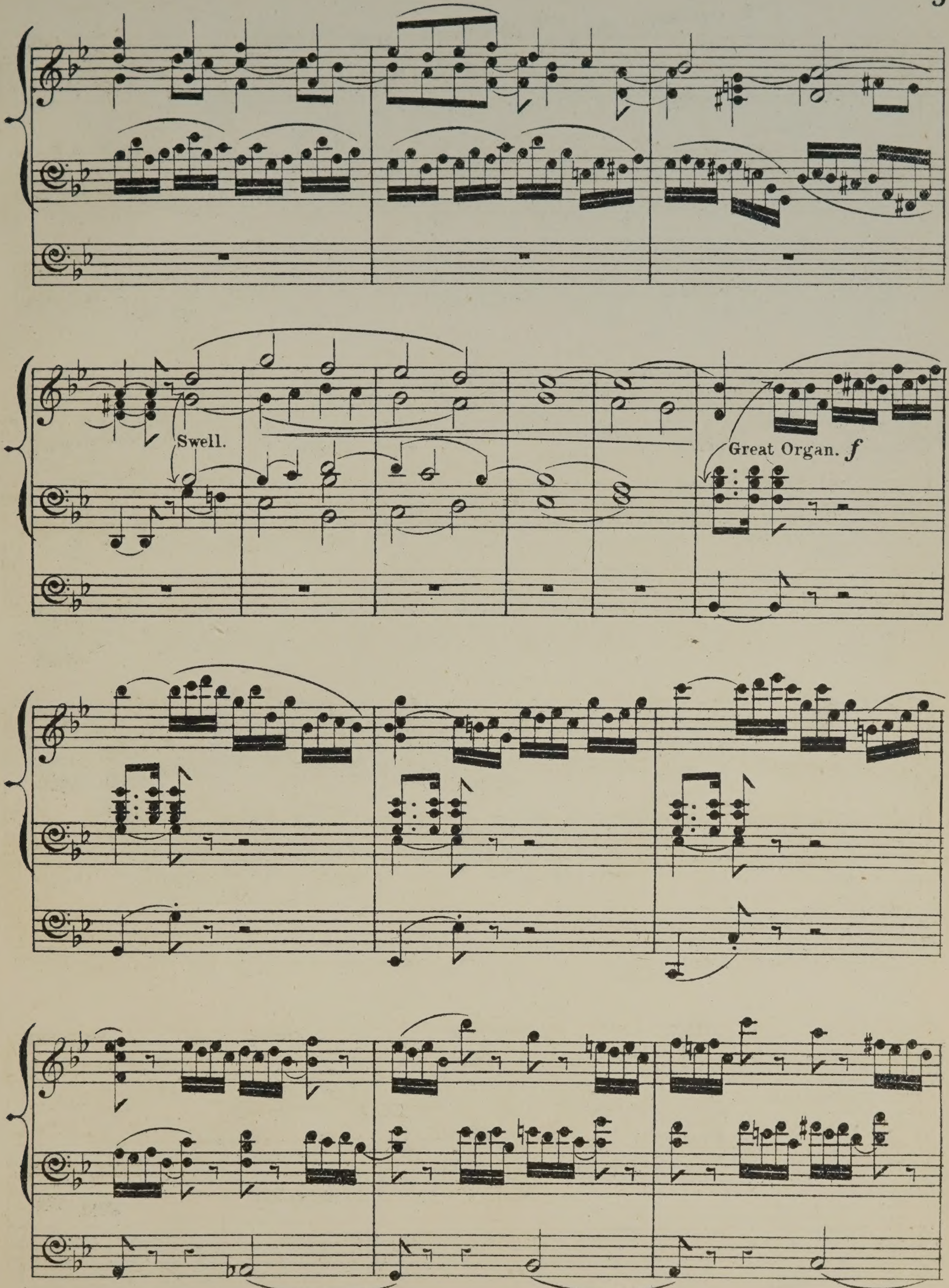
Allegro maestoso.

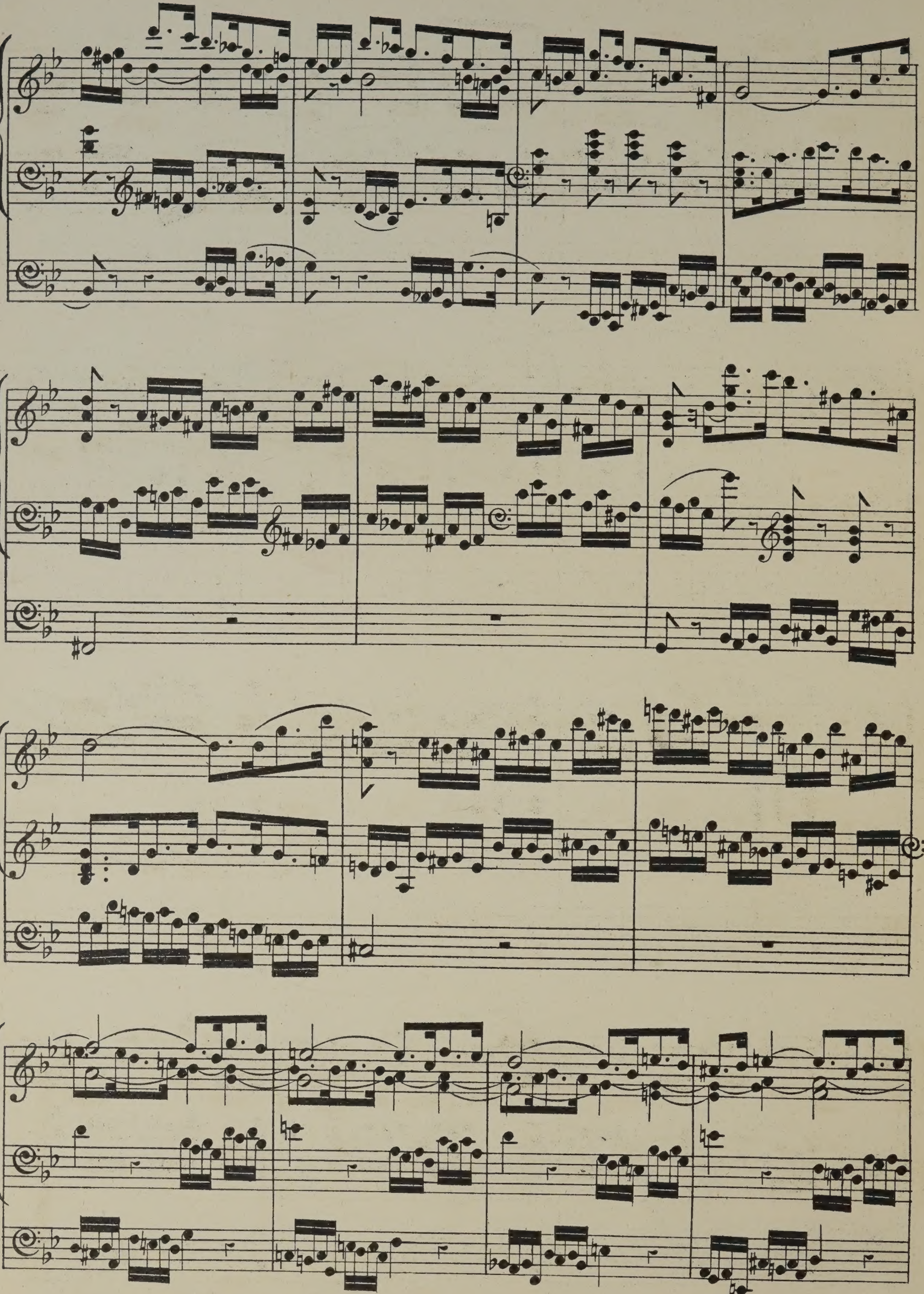

MANUALE.
Great Organ. f
PEDALE.

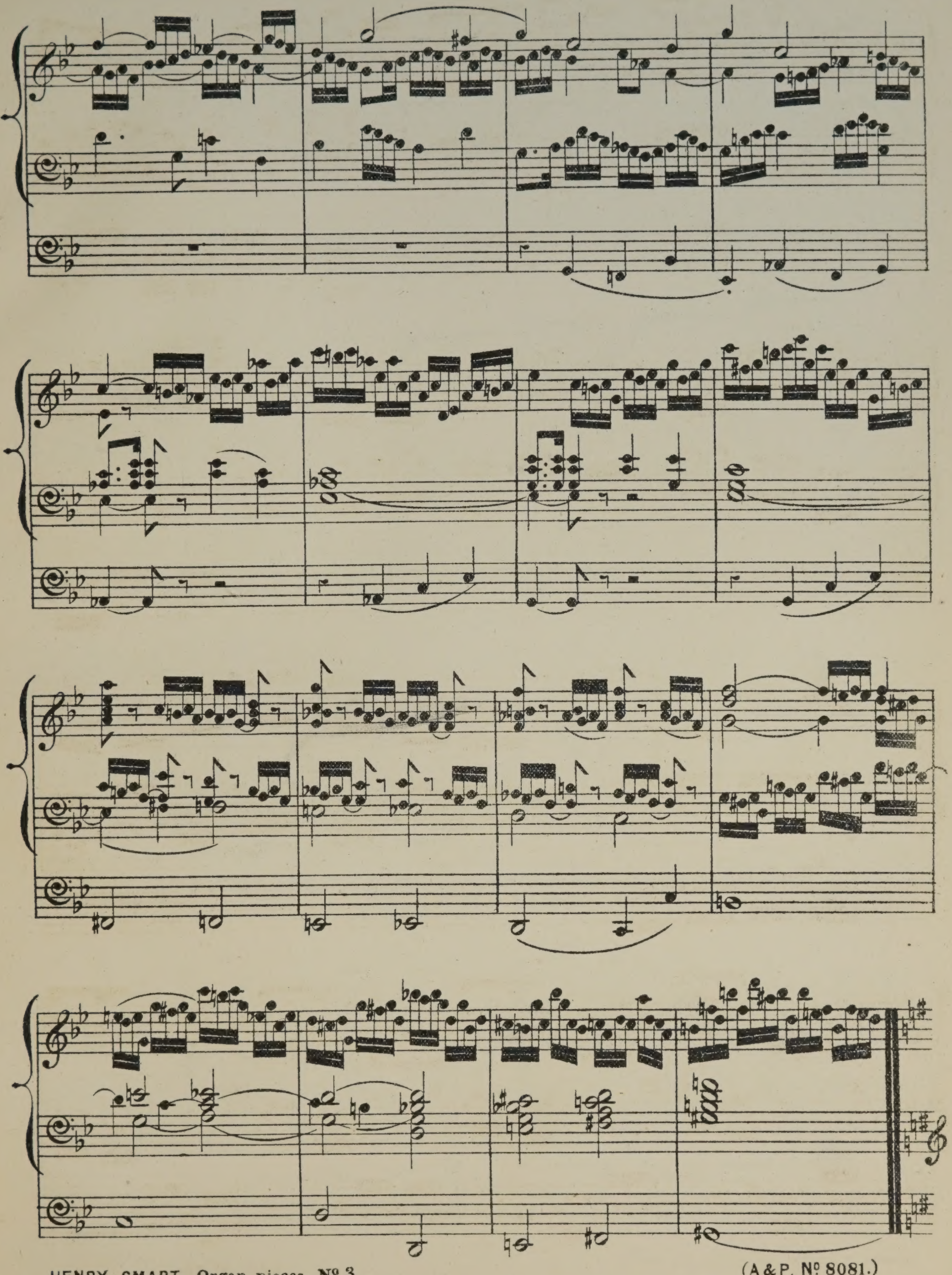


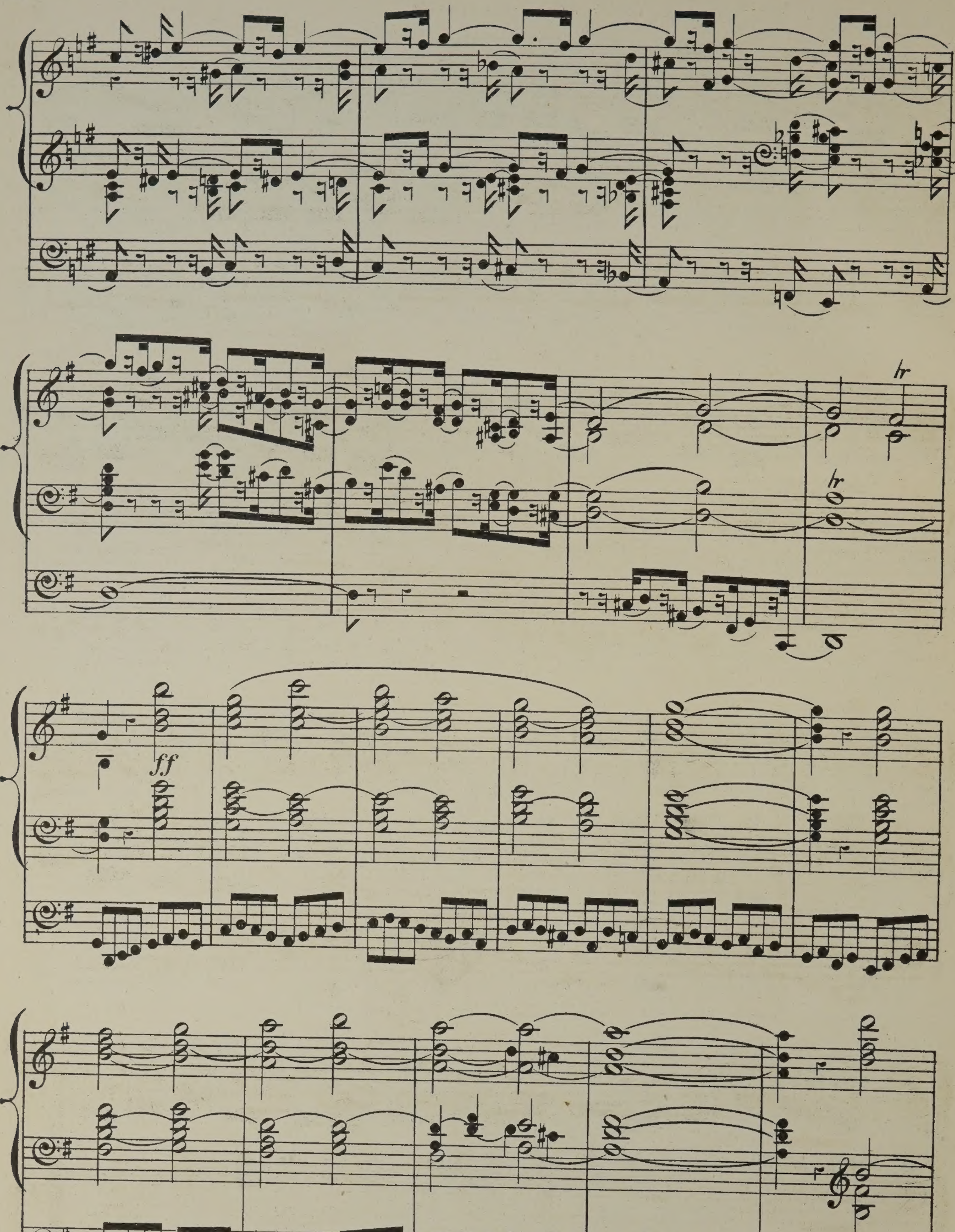

Voix humaine or
Oboe. Swell (closed)
with tremulant.

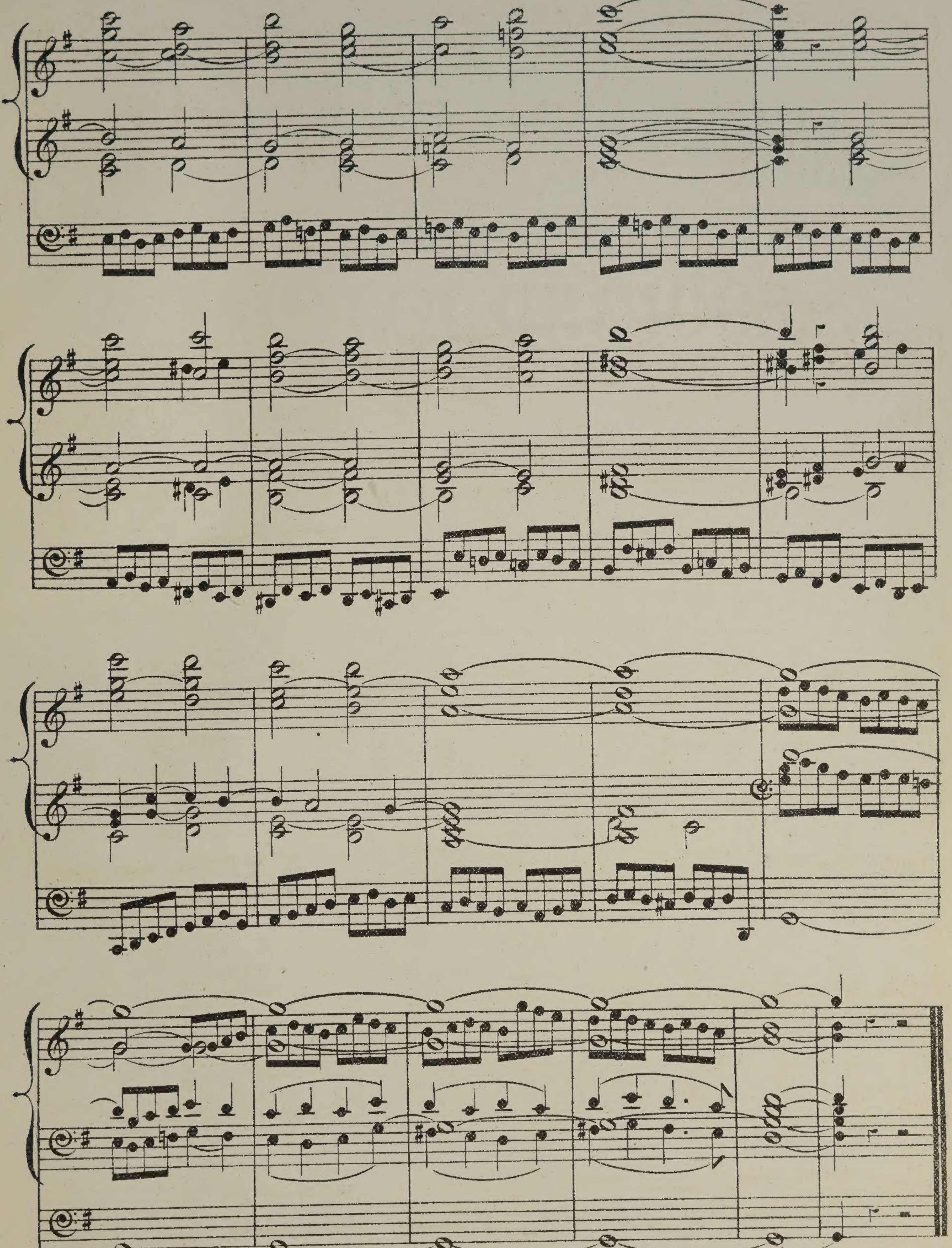

Choir soft 8 feet.
Swell.
Choir.


Swell.
Great Organ. f






tr
tr
ff



Edited by William Spark, Mus. D.

ORGANIST OF THE TOWN HALL, &c. LEEDS.

A SELECTION OF COMPOSITIONS
FOR THE
Organ
BY
EDOUARD BATISTE,

Organist of St. Eustache, Paris.

No.	Title	Price
Nº 1	FOUR ANDANTES	4/-
3	GRAND OFFERTOIRE IN D MINOR	3/-
5	GRAND OFFERTOIRE IN D	5/-
7	GRAND OFFERTOIRE IN E MINOR	3/-
9	GRAND OFFERTOIRE IN F MINOR	4/-
11	SIX SHORT LOUD & SOFT VOLUNTARIES SUITABLE FOR THE OPENING & CLOSING OF DIVINE SERVICE	3/-
13	FUNERAL MARCH	3/-
15	OFFERTOIRE IN B FLAT	3/-
17	TWO VOLUNTARIES	3/-
19	THREE ANDANTES	4/-
21	NINE PRELUDES	4/-
23	LARGHETTO IN G & EIGHT SHORT & EASY PRELUDES	3/-
25	FOURTEEN SHORT & EASY PRELUDES *(SECOND SET)*	4/-
27	FOURTEEN SHORT & EASY PRELUDES *(THIRD SET)*	4/-
29	MARCHE FUNÈBRE DE F. SCHUBERT	3/-
31	OFFERTOIRE IN A MINOR	4/-
33	MARCHE HÉROÏQUE DE F. SCHUBERT IN C	4/-
35	OFFERTOIRE IN A FLAT	3/-
37	GRAND OFFERTOIRE ON A THEME FROM THE KREUTZER SONATA OF BEETHOVEN	2/6
39	OFFERTOIRE IN G	3/-
41	OFFERTOIRE IN E FLAT	3/-
43	OFFERTOIRE WITH FUGUE IN G MINOR	3/-
45	OFFERTOIRE IN A MINOR	3/-
47	OFFERTOIRE IN E FLAT	3/-
49	THREE SHORT PIECES	3/-
51	FOUR SHORT PRELUDES	2/6
53	THREE SHORT PIECES	2/6
55	PETIT OFFERTOIRE IN F & ELEVATION	3/-
2	TWO ANDANTES	4/-
4	GRAND OFFERTOIRE IN C MINOR	4/-
6	GRAND OFFERTOIRE IN F	5/-
8	GRAND OFFERTOIRE FOR EASTER DAY, IN A MINOR	4/-
10	TWO ELEVATIONS F MAJOR & E FLAT MAJOR	3/-
12	TWO SOFT VOLUNTARIES A MINOR & D MINOR	3/-
14	TWO PROCESSIONAL MARCHES	3/-
16	OFFERTOIRE IN A	3/-
18	MARCH IN E FLAT & POSTLUDE	3/-
20	ELEVATION & 2 COMMUNIONS	4/-
22	OFFERTOIRE IN E MAJOR	4/-
24	FOURTEEN SHORT & EASY PRELUDES *(FIRST SET)*	4/-
26	OFFERTOIRE IN A FLAT	3/-
28	MARCHE FUNÈBRE DE F. CHOPIN	2/-
30	MARCHE TRIOMPHALE DE F. RIES	3/-
32	MARCHE HÉROÏQUE DE F. SCHUBERT IN D	3/-
34	OFFERTOIRE IN B MINOR	3/-
36	OFFERTOIRE IN E MINOR	3/-
38	CHORUS SEE THE CONQUERING HERO (JUDAS MACCABEUS) TRANSCRIPTION	2/6
40	OFFERTOIRE IN F	3/
42	OFFERTOIRE IN A	3/
44	OFFERTOIRE IN E	3/
46	THE BELL OFFERTOIRE IN D	3/
48	PROCESSIONAL MARCH & ANDANTE	3/
50	POSTLUDE IN C	3/
52	GRAND OFFERTOIRE IN F MAJOR	3/
54	COMMUNION & VERSET	3/
56	ANTIENNE, MUSETTE & ENTRÉE DE PROCESSION	3/

London
ASHDOWN & PARRY, HANOVER SQUARE.

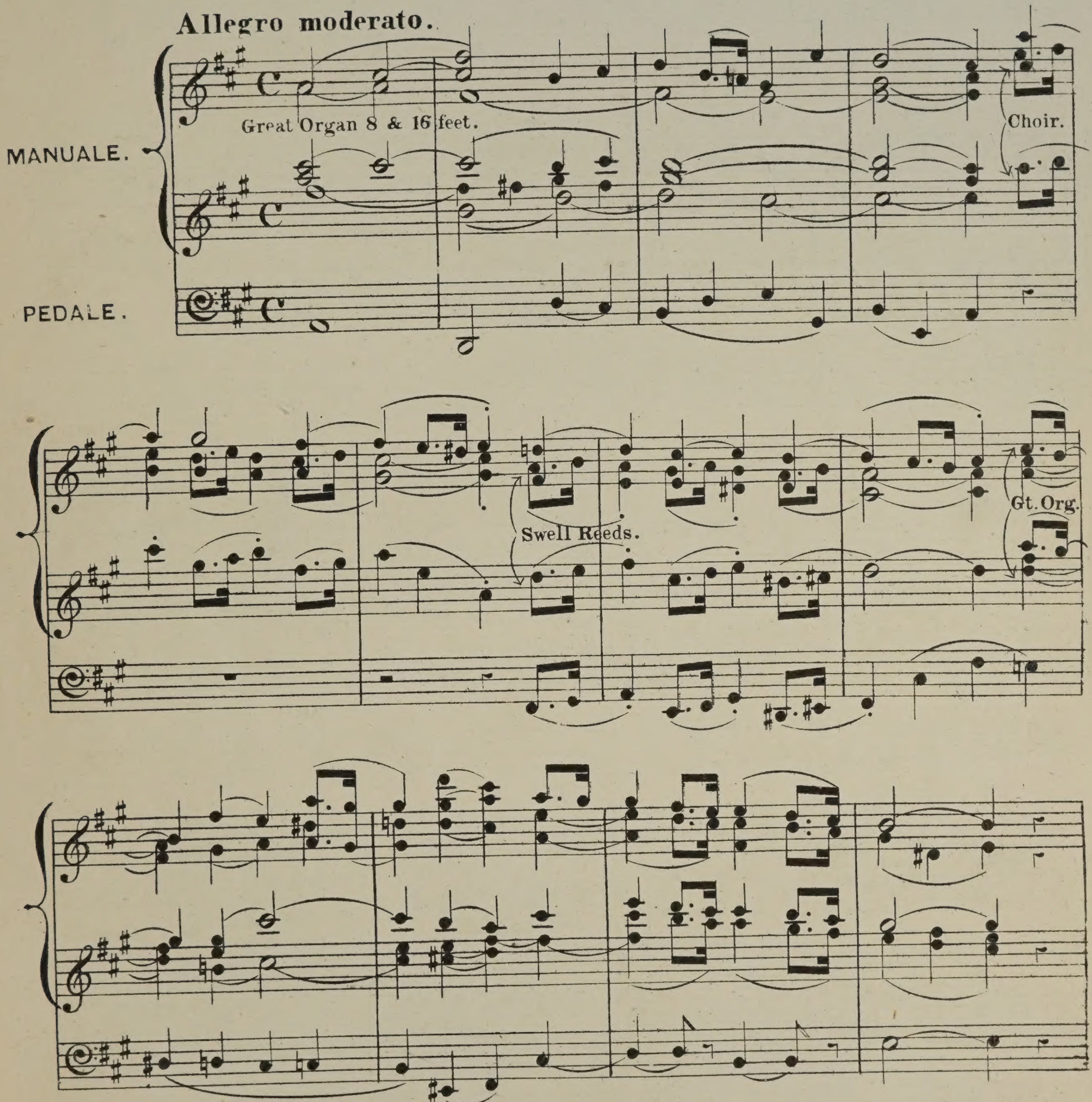
These Pieces were Composed, & the Stops, or Registers, marked, for performance on the Grand Organ of St. Eustache, Paris, which has Four Manuals & a large Pedal Organ. M. Batiste intimates that as few Instruments possess the resources of the Organ at which he himself presides, these pieces may be adapted to the power, variety & specialities of the particular Instrument on which they are played. The Editor of this Edition has therefore arranged these Compositions for performance on any ordinary Three Manual Organ; at the same time most of them can with a little extra management & adroitness, be very well & effectively played on an Organ with Two Manuals of full compass (C.C. to G in alt) & the customary variety of Registers.

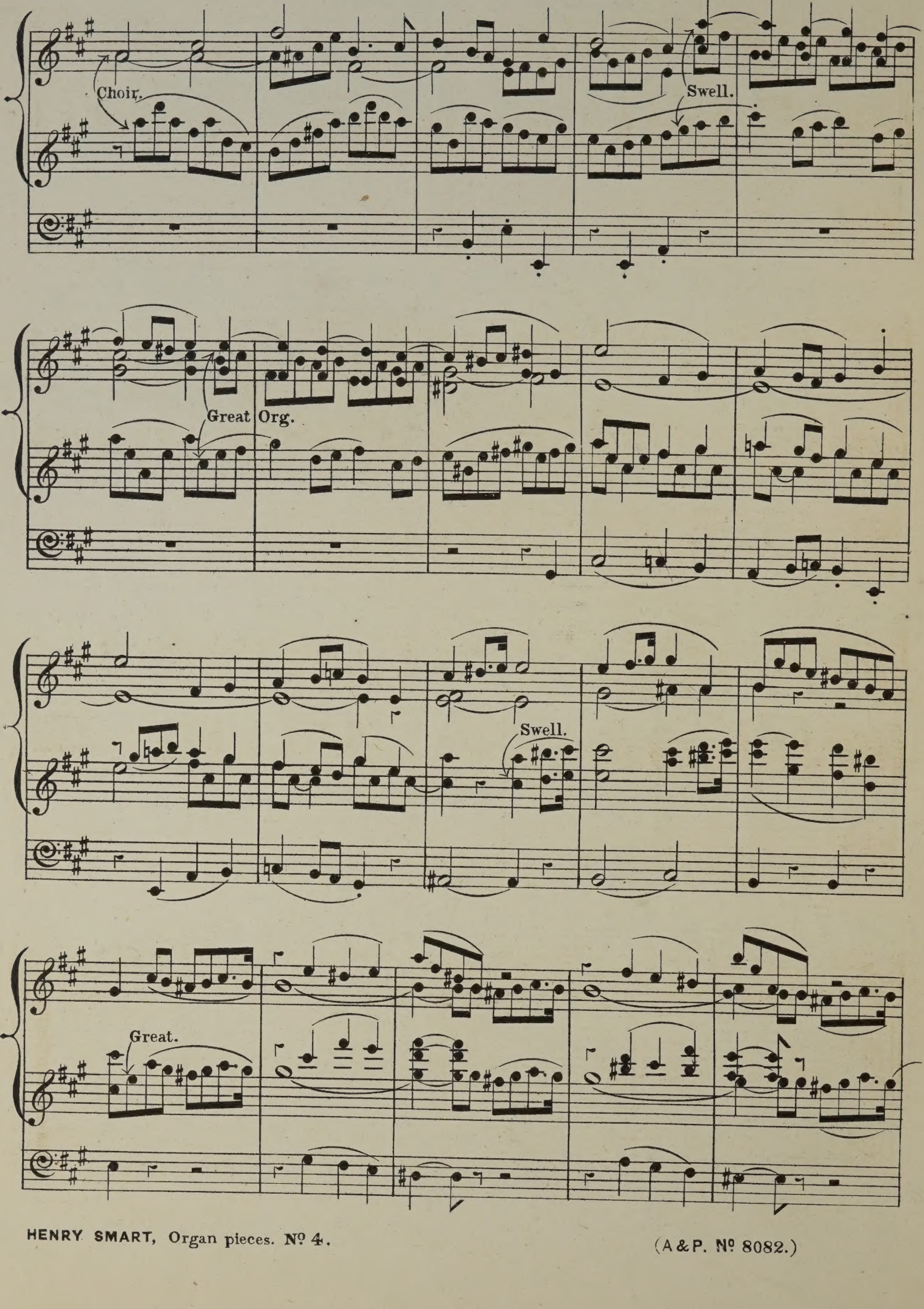
ORGAN PIECES

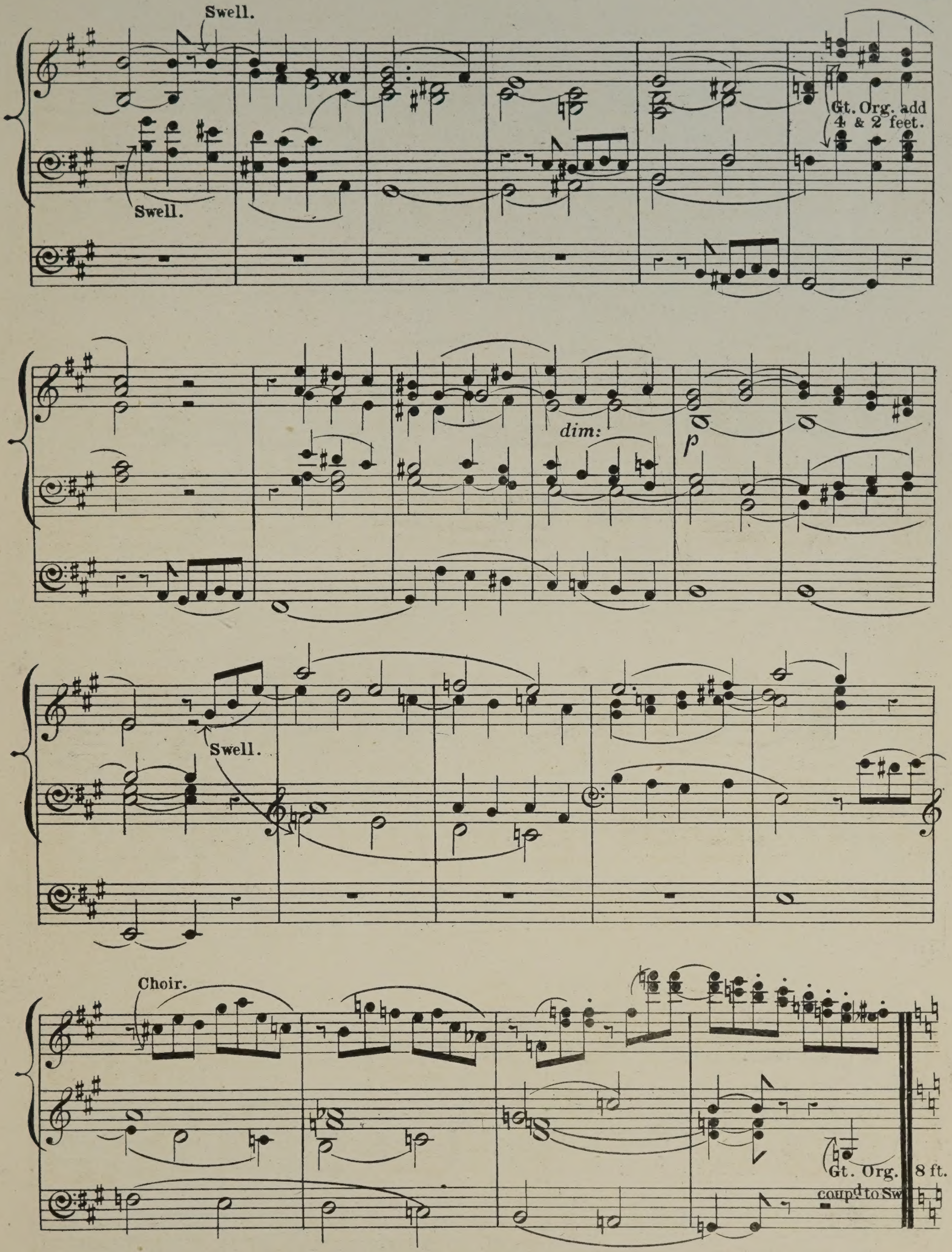
BY

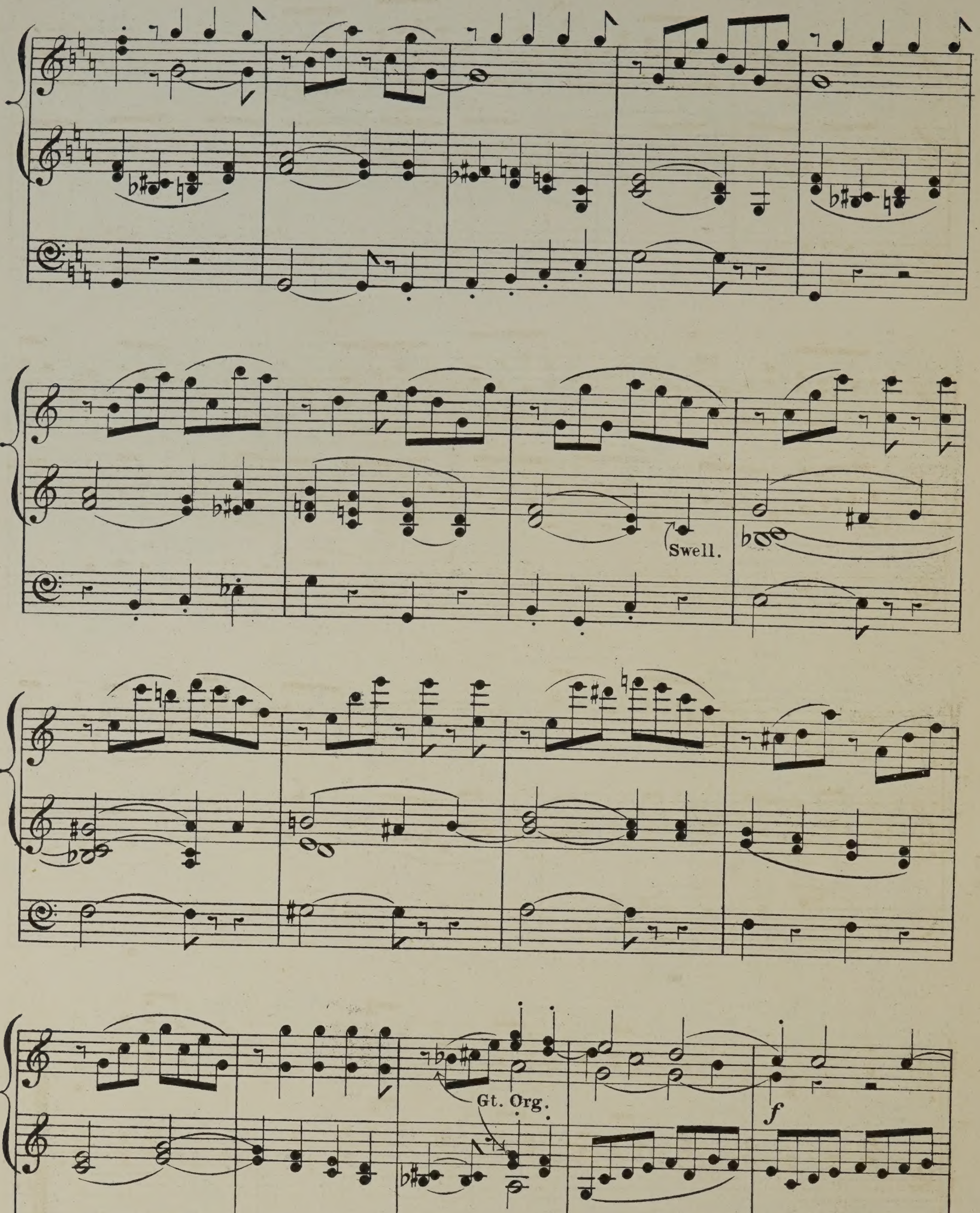
HENRY SMART.

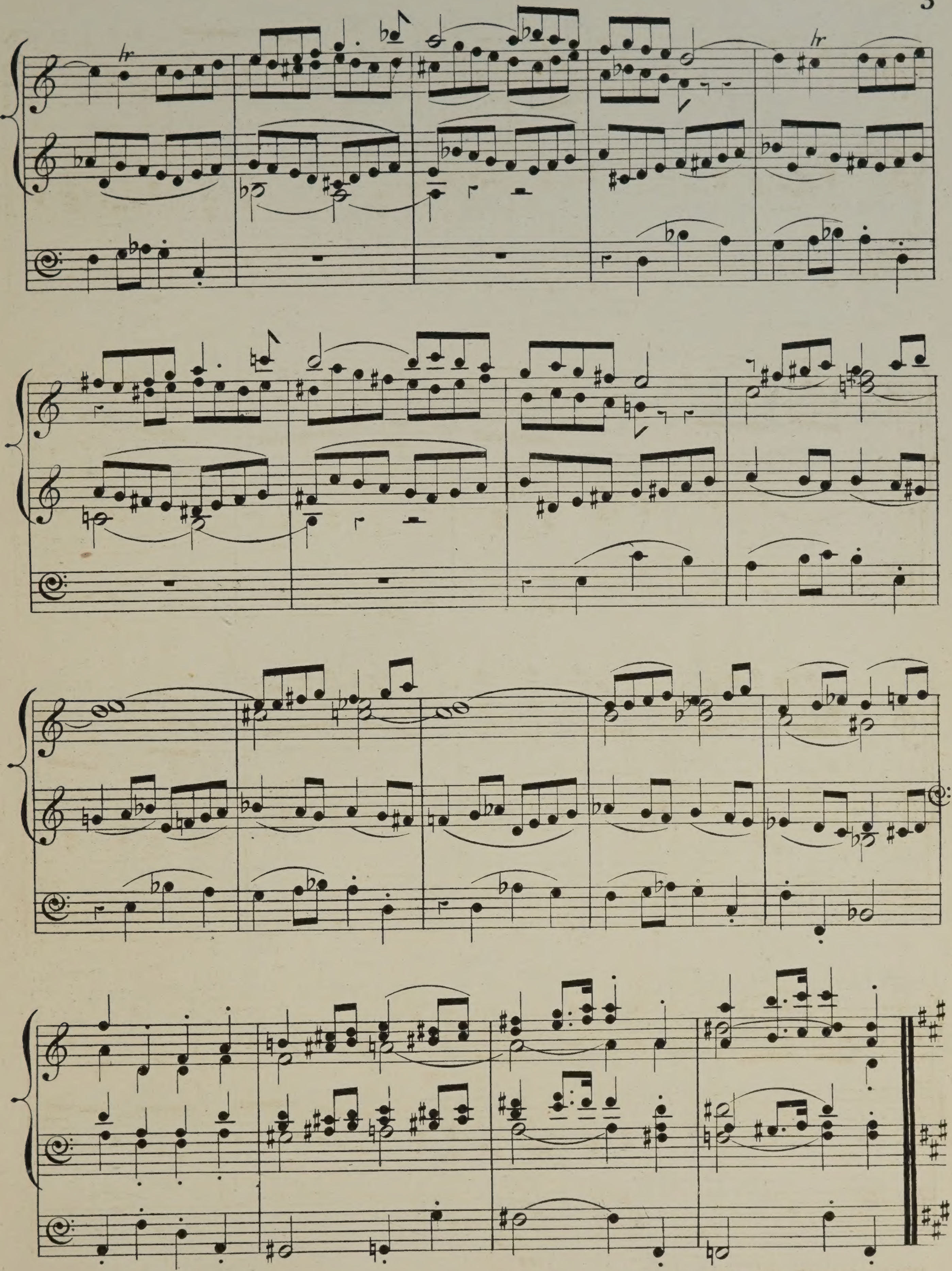
Nº 4.

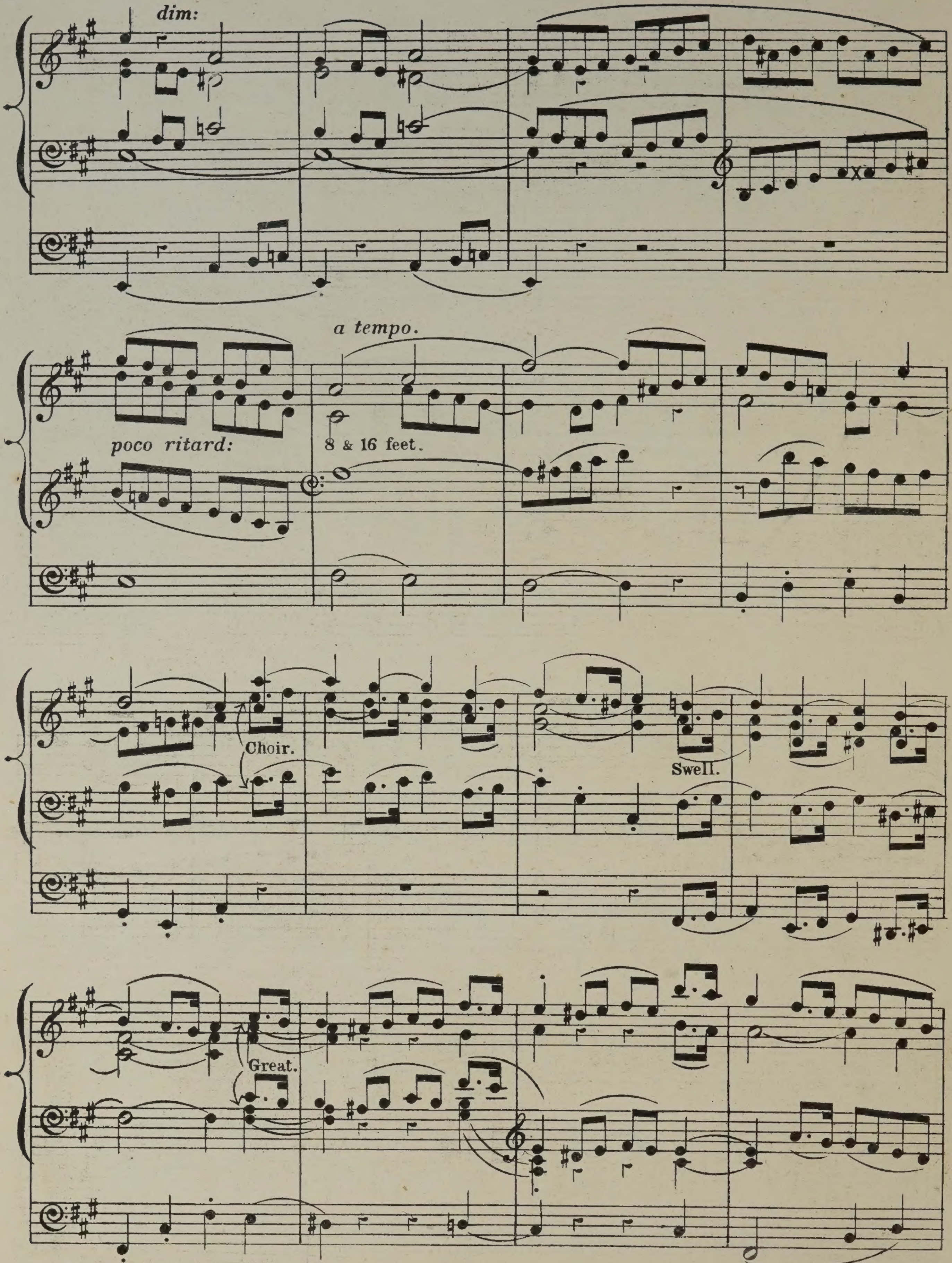

Allegro moderato.
MANUALE.
PEDALE.
Great Organ 8 & 16 feet.
Choir.
Swell Reeds.
Gt. Org.

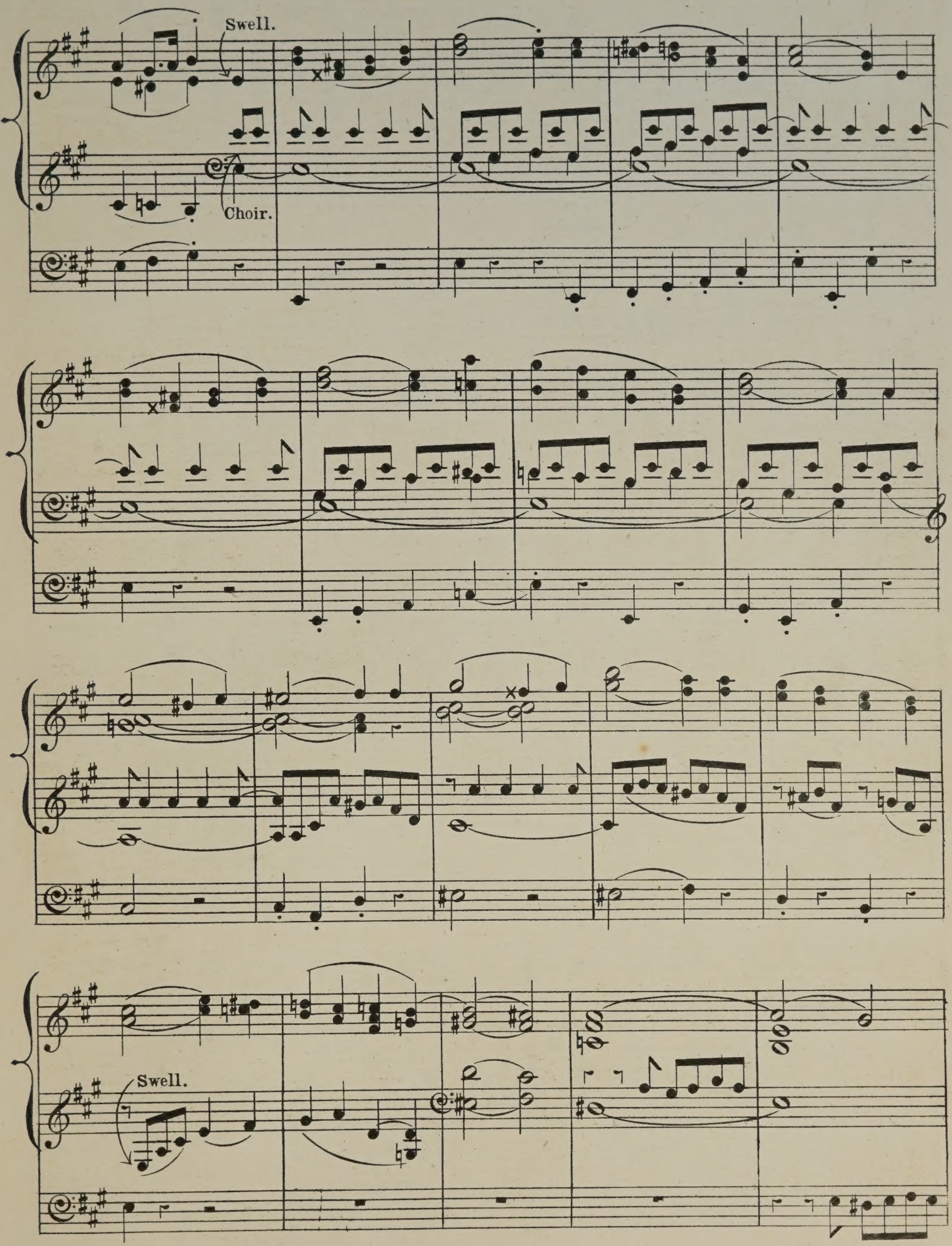

Choir.
Swell.
Great Org.
Swell.
Great.

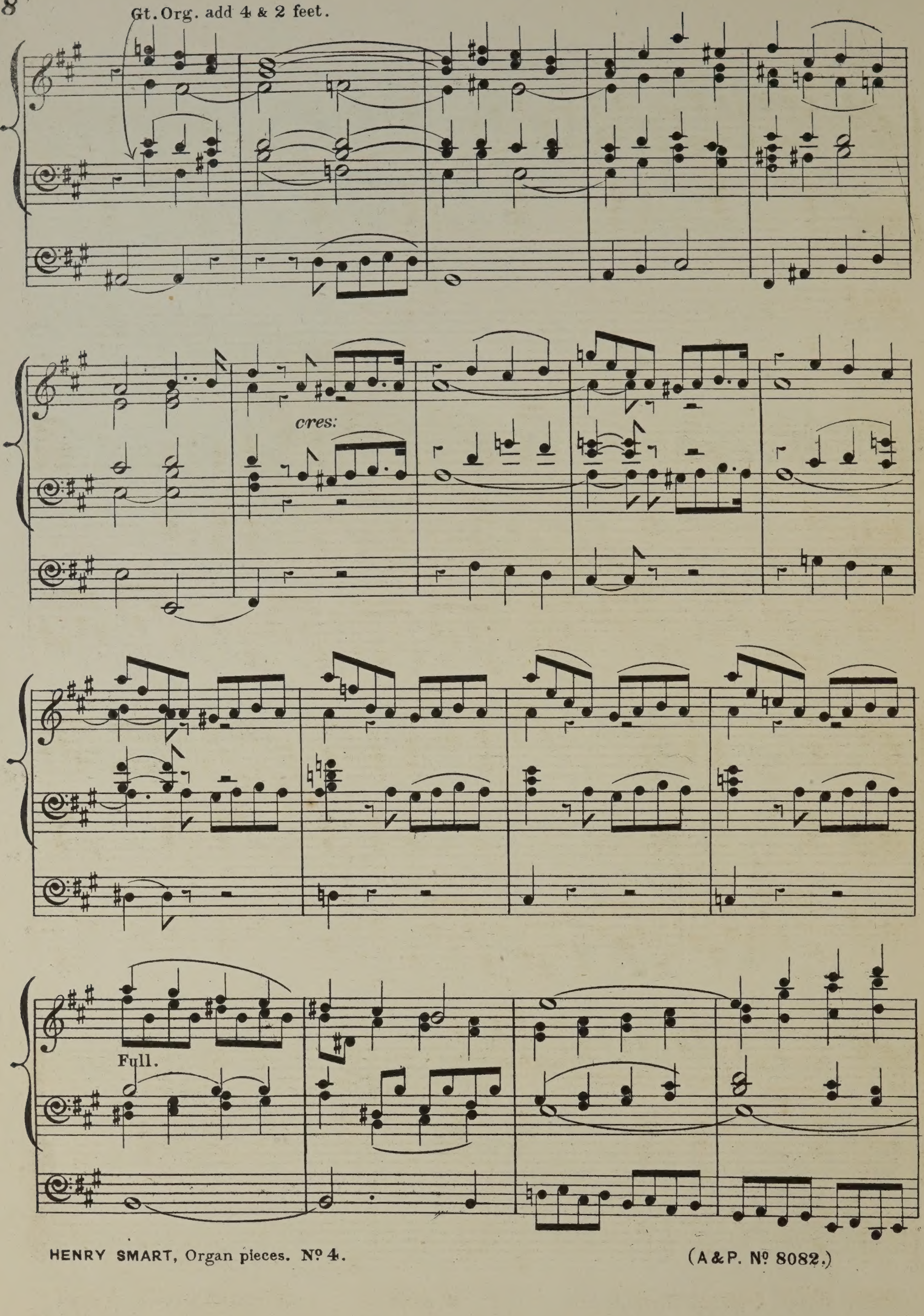

Swell.
Swell.
Gt. Org. add 4 & 2 feet.
dim:
p
Swell.
Choir.
Gt. Org. 8 ft. coupd to Sw.

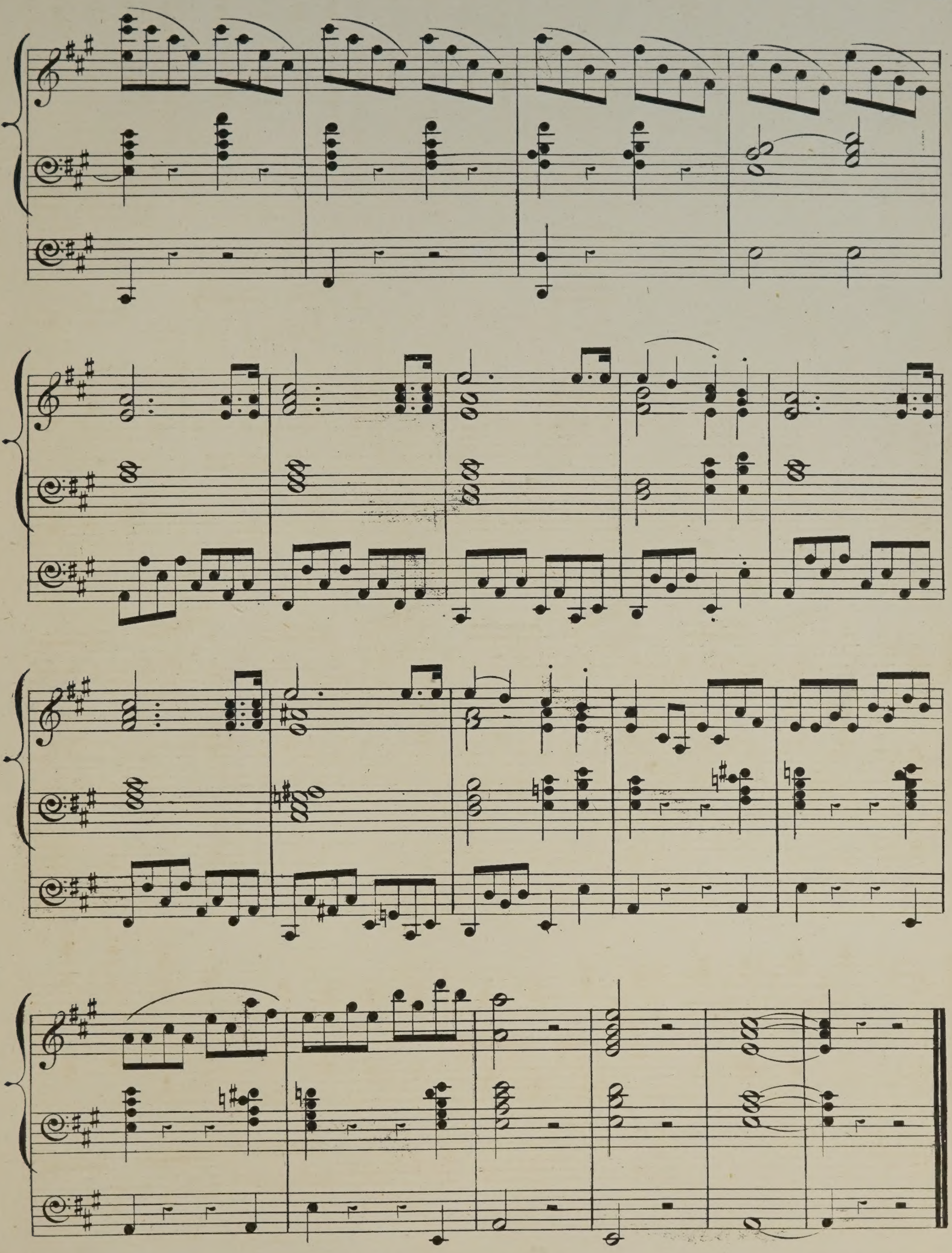

Swell.
Gt. Org.
f


tr
tr


dim:
poco ritard:
a tempo.
8 & 16 feet.
Choir.
Swell.
Great.


Swell.
Choir.
Swell.


Gt. Org. add 4 & 2 feet.
cres:
Full.



ORGAN PIECES

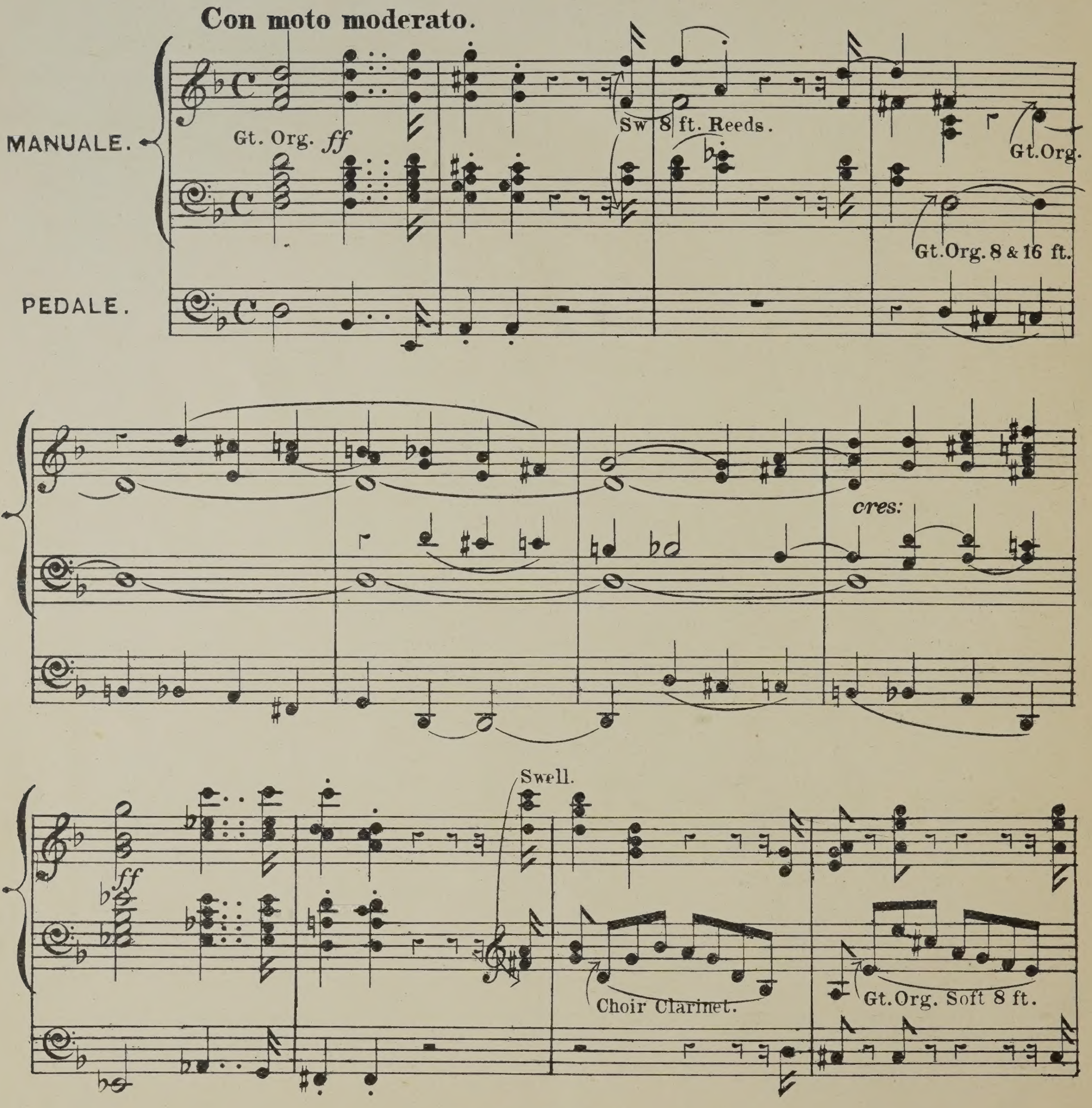
BY

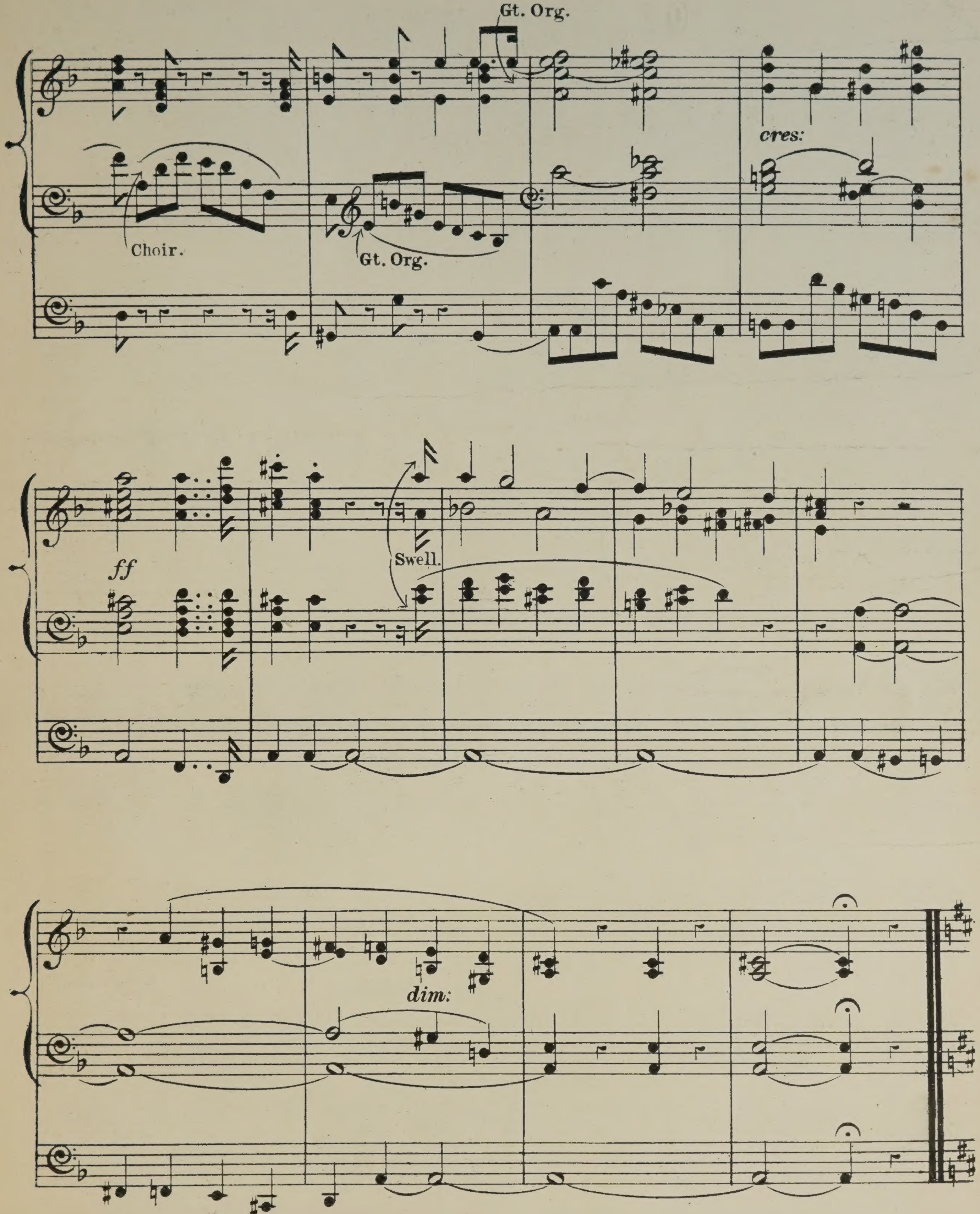
HENRY SMART.

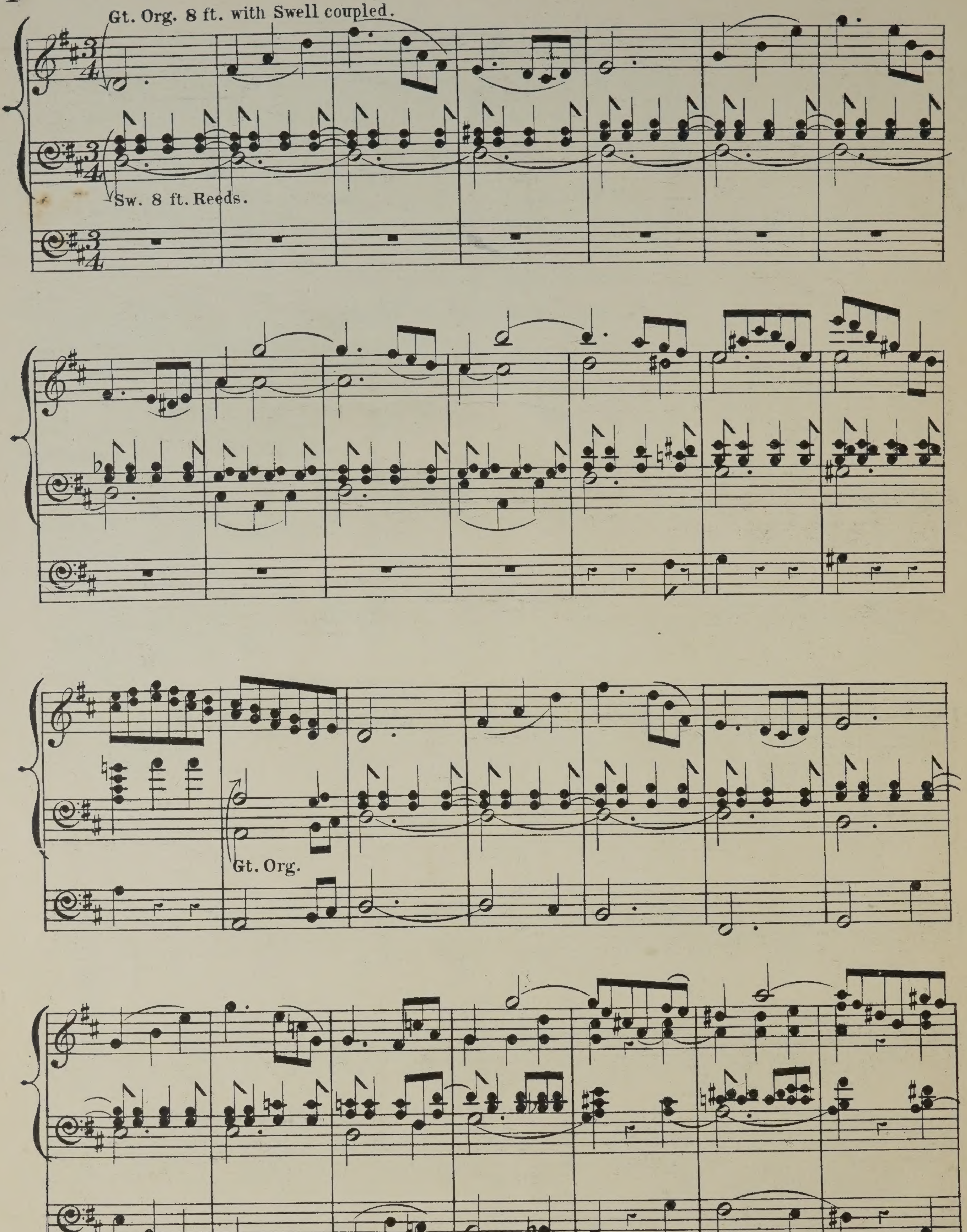
Nº 5.

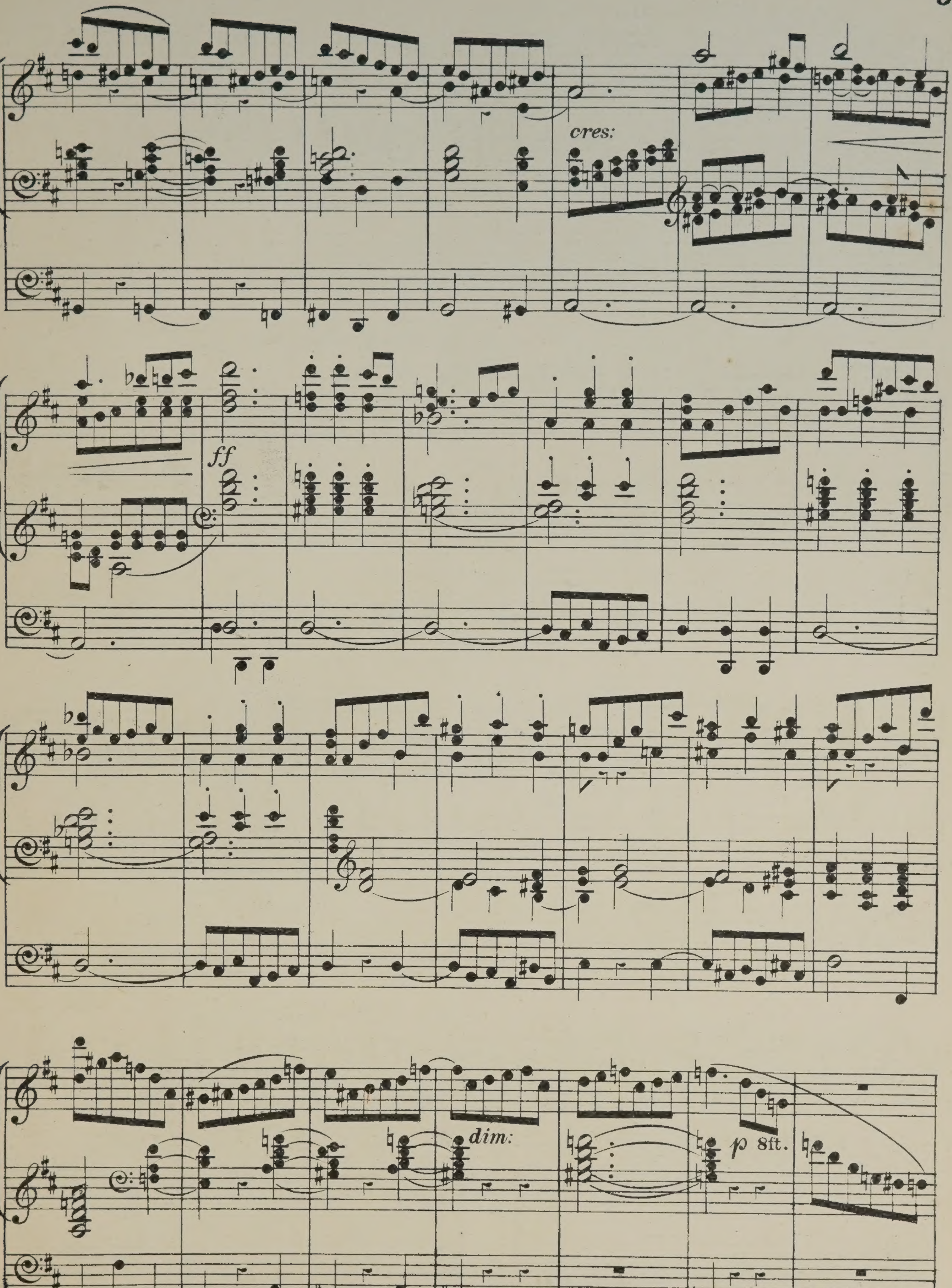
(EN FORME D'OUVERTURE.)

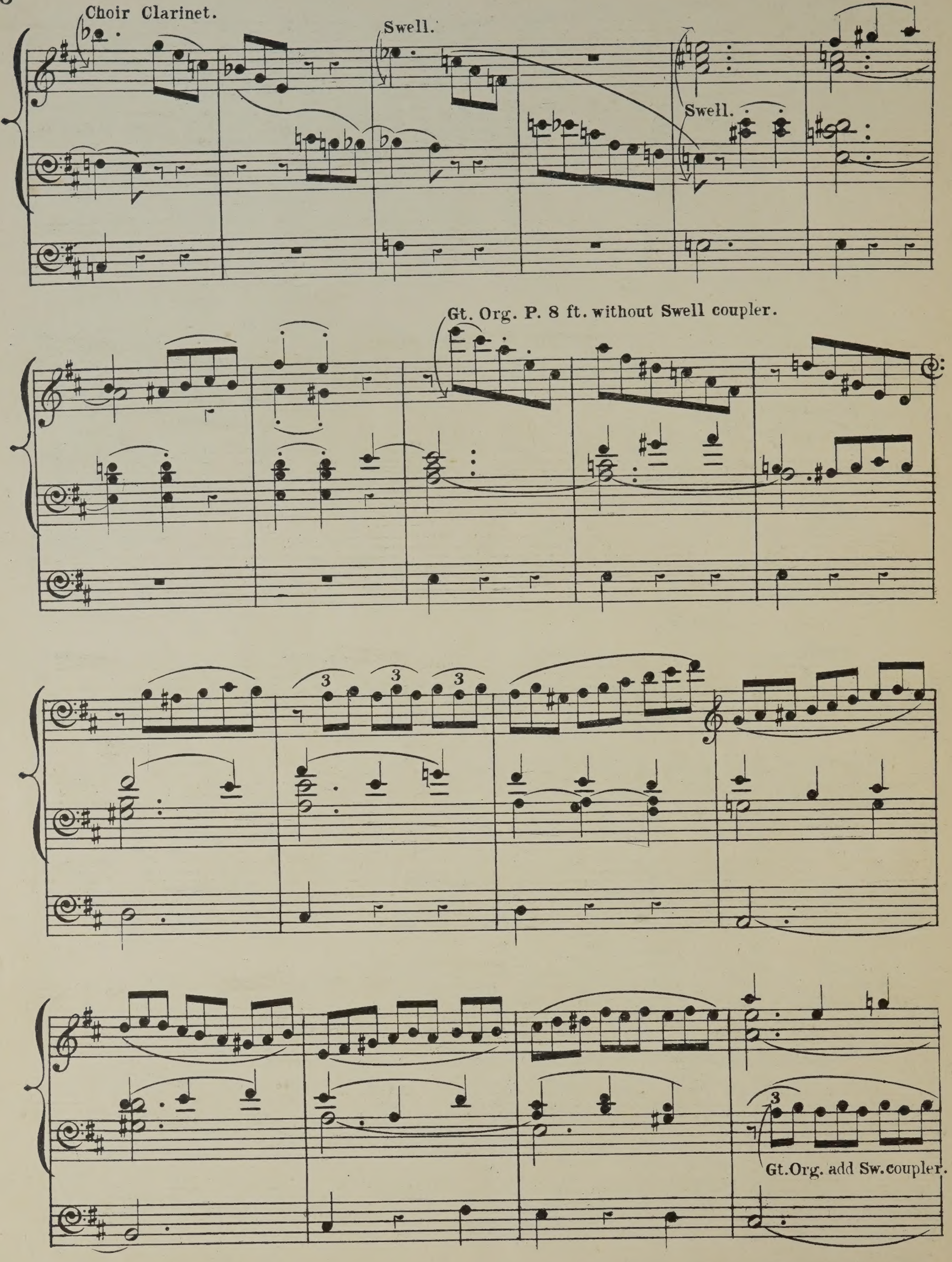
DEDICATED TO HIS FRIEND Dr. SPARK.

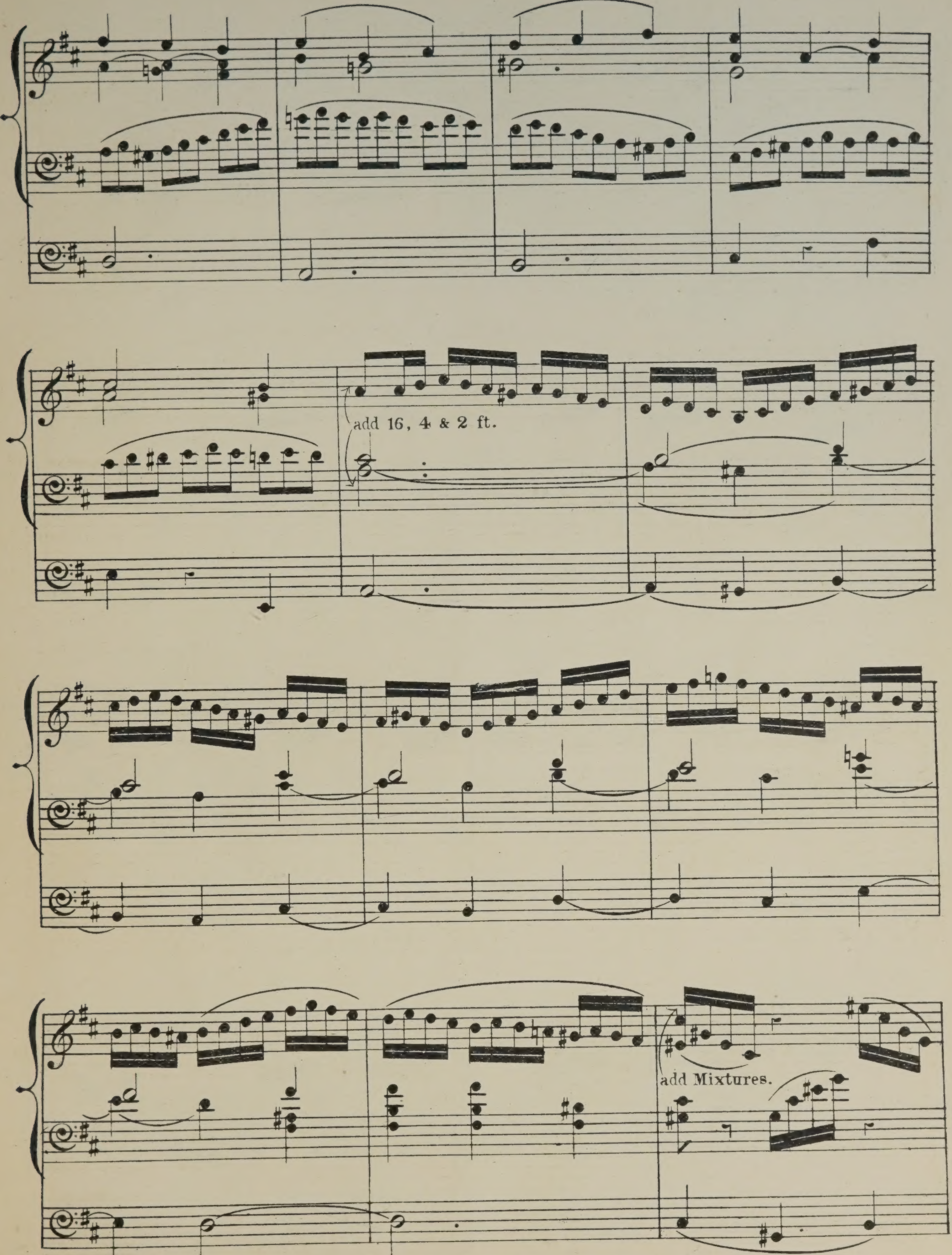

Con moto moderato.
MANUALE.
PEDALE.
Gt. Org. ff
Sw 8 ft. Reeds.
Gt.Org.
Gt.Org. 8 & 16 ft.
cres:
ff
Swell.
Choir Clarinet.
Gt.Org. Soft 8 ft.

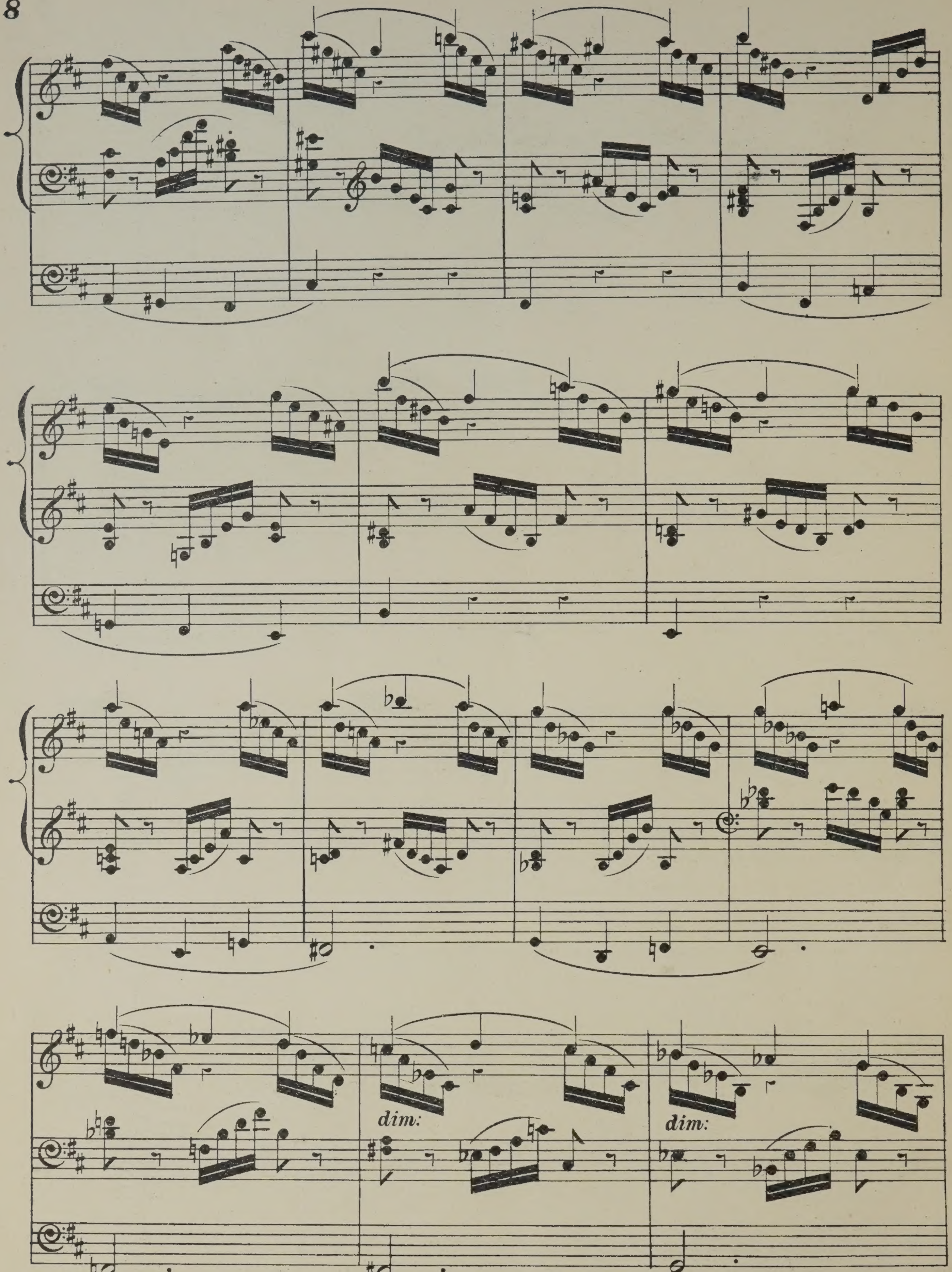

Gt. Org.
Choir.
Gt. Org.
cres:
ff
Swell.
dim:

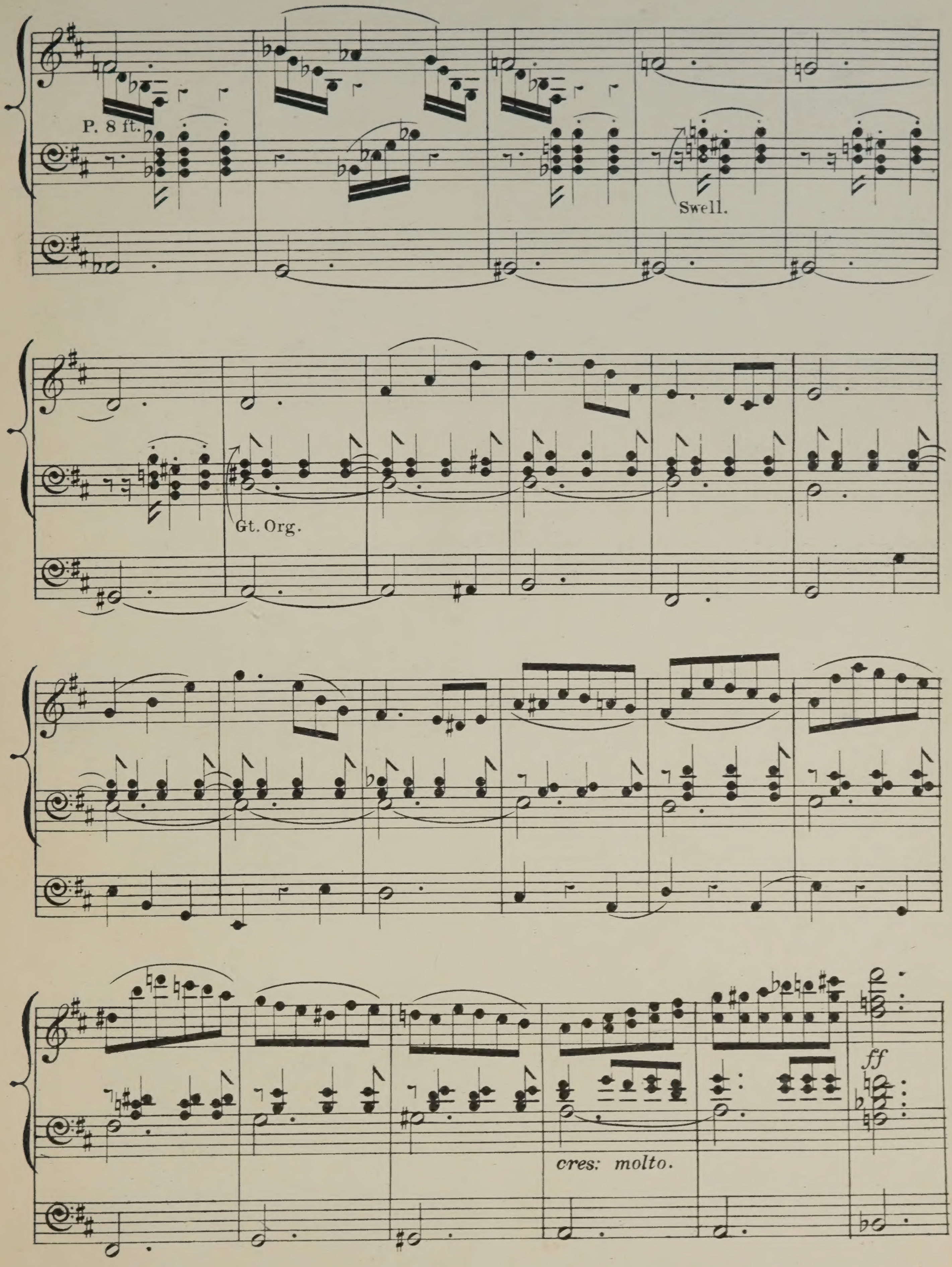

Gt. Org. 8 ft. with Swell coupled.
Sw. 8 ft. Reeds.
Gt. Org.

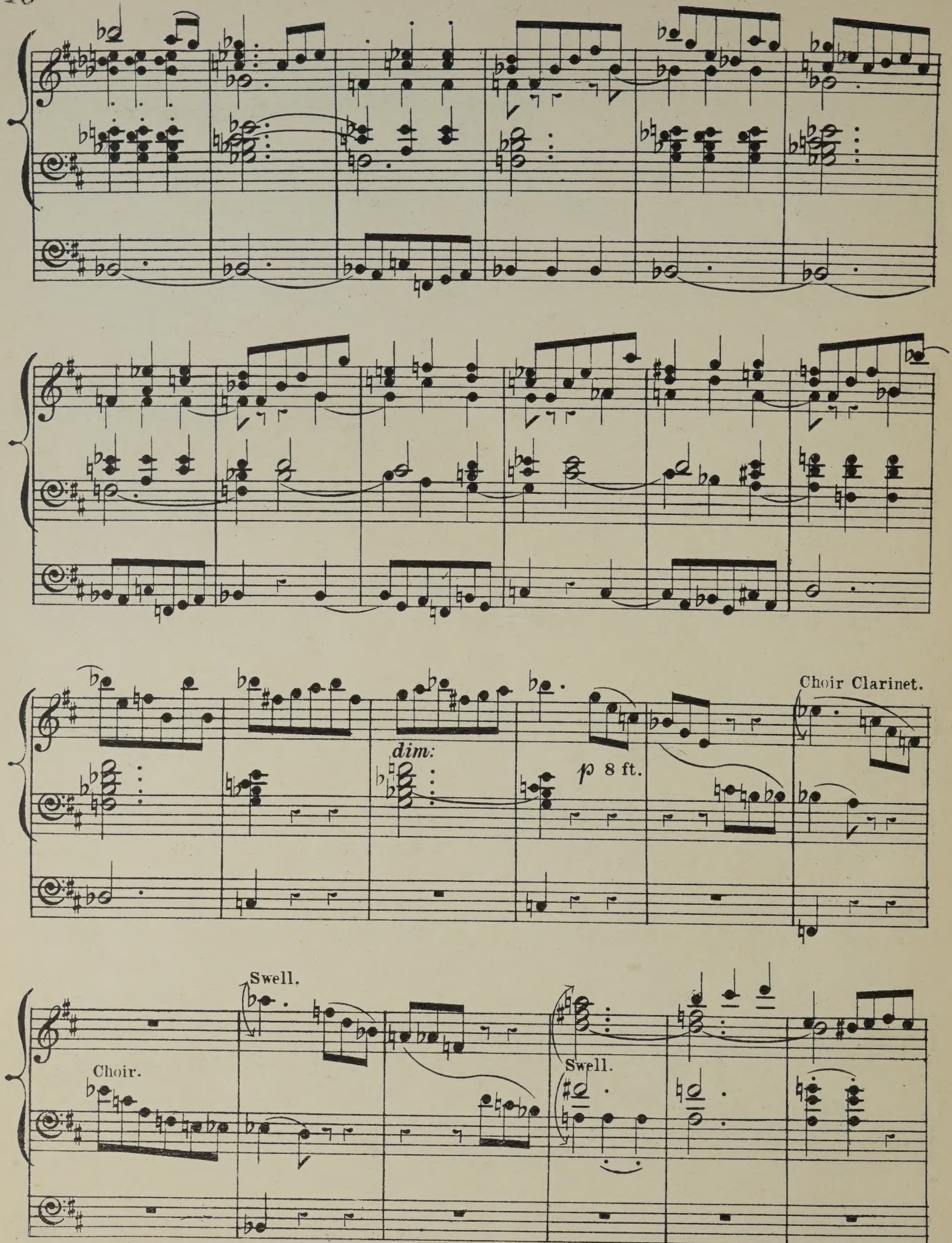

cres:
ff
dim:
p
8ft.

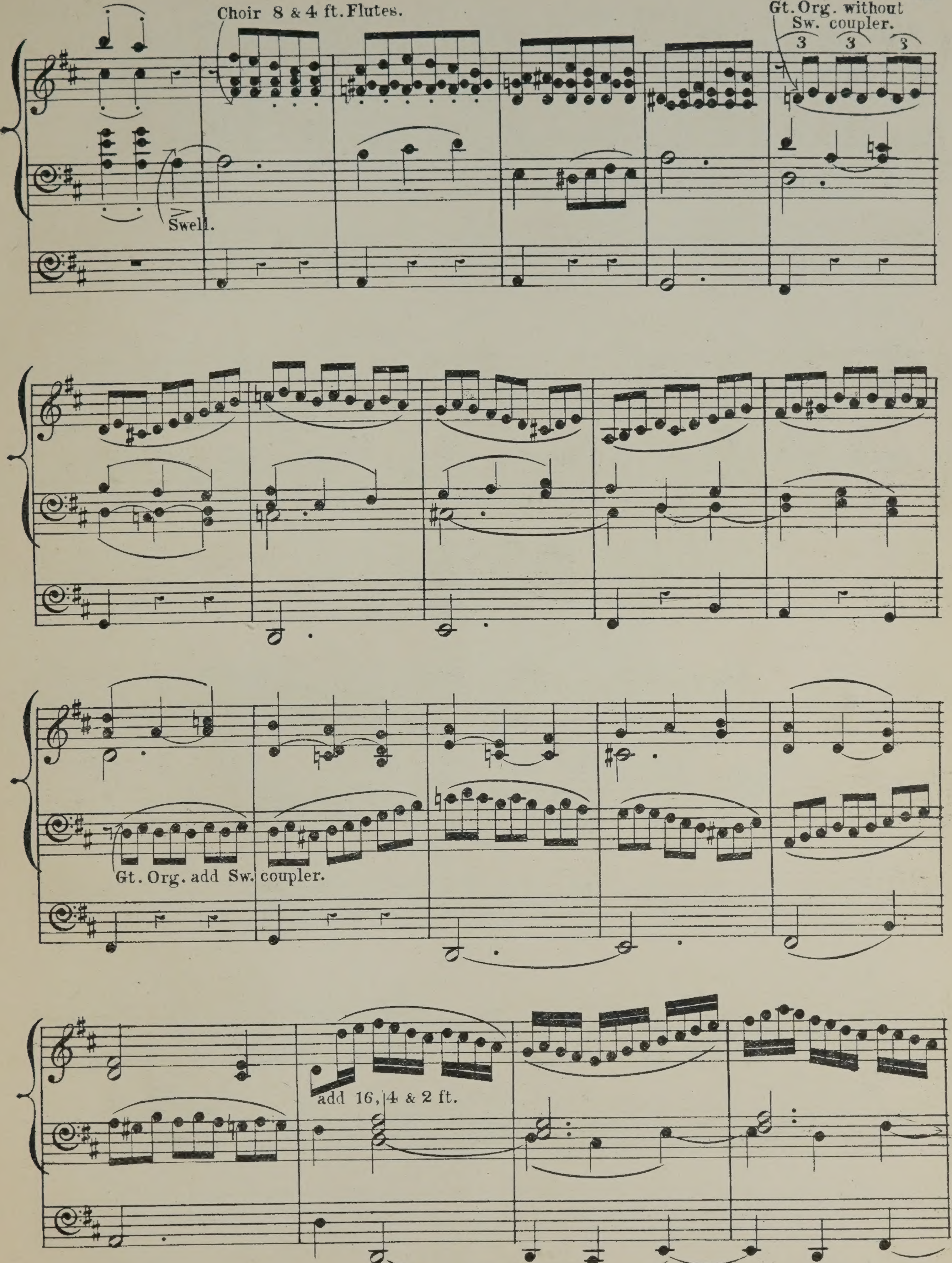

Choir Clarinet.
Swell.
Swell.
Gt. Org. P. 8 ft. without Swell coupler.
3
3
3
3
Gt.Org. add Sw.coupler.

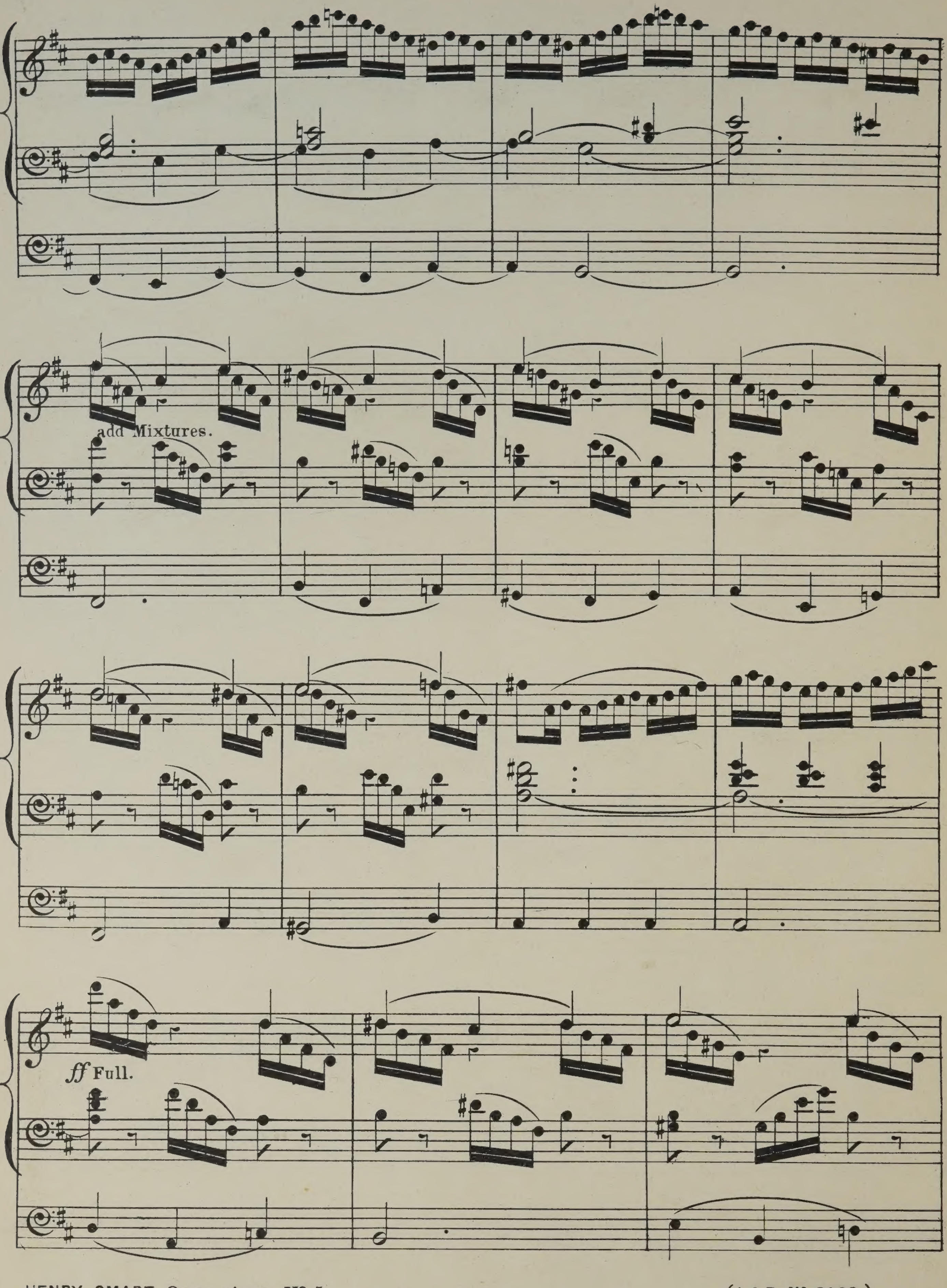

add 16, 4 & 2 ft.
add Mixtures.

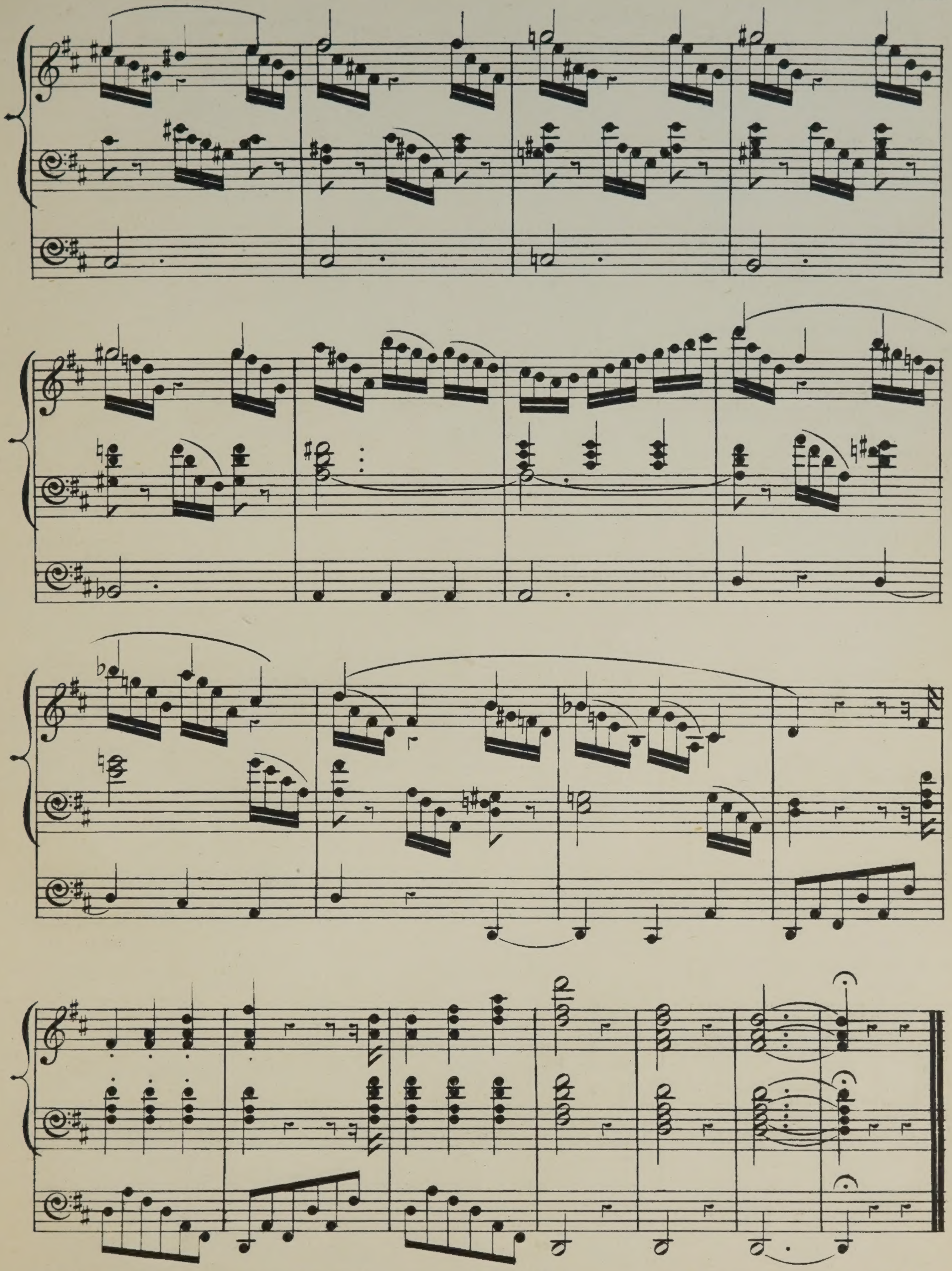

dim:
dim:


P. 8 ft.
Swell.
Gt. Org.
cres: molto.
ff


dim:
p 8 ft.
Choir Clarinet.
Swell.
Choir.
Swell.


Choir 8 & 4 ft. Flutes.
Swell.
Gt. Org. without Sw. coupler.
3
3
3
Gt. Org. add Sw. coupler.
add 16, 4 & 2 ft.


add Mixtures.
ff Full.



ORGAN MUSIC

ARCHER, FREDERICK.

TRANSCRIPTIONS:—

		s.	d.
1. Wedding march	Mendelssohn	3	0
2. March in G	Thomas Adams	1	0
3. Funeral march. (Lieder ohne Worte, No. 27)	Mendelssohn	2	0
4. March (Occasional Oratorio	Händel	1	0
5. Grand march in E flat	Sir Julius Benedict	3	0
March (Scipio)	Händel		
6. Adagio. (From a string quartett)	C. F. Abel	2	0
7. Fuga in C	J. C. Kellner	2	0
8. Adagio. (From a pianoforte sonata)	J. Woelfl	2	0
9. Aria (Alceste)	A. Schweitzer	2	6
10. Adagio. (From a pianoforte sonata)	C. F. G. Schwencke	2	0
11. Allegro cantabile. (From First concerto)	Geminiani	1	0
12. Fugue in C	Kalkbrenner	2	0
13. Andante and variations. (From a pianoforte sonata)	J. Woelfl	2	6
14. Alla marcia (Gerusalemme liberata)	Righini	1	0
15. Andante. (The quail call)	Kalkbrenner	2	0
16. Fugue in E minor	Jacob Kirkman	2	0
17. Andante in A	C. F. Abel	1	0
18. Allegro in D	Kalkbrenner	2	0
19. Duetto. (Lieder ohne Worte, No. 18)	Mendelssohn	2	0
20 Fuga in F	J. C. Kellner	2	0
21. Adagio. (From Harpsichord sonata)	J. Kozeluch	2	0
22. Allemande and Fugue	Jacob Kirkman	2	0
23 Adagio. (From Sonata, Op. 2, No. 1)	Beethoven	3	0

BATISTE, EDOUARD.

(*See separate Catalogue.*)

BENNETT, SIR WILLIAM STERNDALE.

Barcarolle, from the Fourth Concerto. Arranged by Dr. Steggall	4	0
Barcarolle, from the Fourth Concerto. Arranged by Dr. Westbrook	4	0
Barcarolle, from the Fourth Concerto. Arranged from the score by Edwin M. Lott	4	0
Andante cantabile, from op. 17. Arranged by Dr. Steggall	3	0
Andante cantabile, from op. 17. Arranged by Dr. Garrett	3	0

BEST, W. T.

Fantasia and fugue in A minor, from the pianoforte works of J. S. Bach	4	0

BLAKELEY, W. A.

Cujus animam (Stabat Mater of Rossini)	3	0

BROWN, ARTHUR HENRY.

(*See separate Catalogue.*)

BUCK, DUDLEY.

Home, sweet home. Transcription	2	0

BURNAP, U. C.

Pleyel's hymn. Variations	3	0

CALKIN, J. BAPTISTE.

TWO PIECES:—

1. Minuet and trio	2	0
2. Andante	2	0

CHINNER, W. B.

Andante in A flat	4	0
Andante in G	2	0
Aspiration réligieuse	3	0
Offertoire in D flat major	4	0
Second grand offertoire in C	5	0
The prayer from "Der Freischütz." Transcription	2	0

DALBY, HENRY E.

Quintett from Mendelssohn's 42nd Psalm, transcribed	3	0

DOCKER, F. A. W.

Five Marches arranged:

1. Bridal march (Lohengrin)	Wagner	2	0
2. Turkish march (Ruins of Athens)	Beethoven	2	0
3. March in E flat	Walter Wesché	2	0
4. Coronation March (Prophète)	Meyerbeer	2	0
5. Marche funèbre	P. von Tugginer	2	0

FAREBROTHER, BERNARD.

Andante cantabile	2	6

FRICKER, JAMES F.

Andante grazioso	2	0

GAUNTLETT, DR.

The heavens are telling. Chorus from Haydn's "Creation"	3	0
Overture to Spohr's oratorio, "The last judgment"	4	0

GILHOLY, BARRY M.

Larghetto	2	0

GOUNOD, C.

A selection from the Festival mass for St. Cecilia's day, arranged by E. Clare	3	0

GRANT, LIEUT.-GENERAL SIR HOPE.

Voluntaries	3	0
Elégie	2	6

GRITTON, JOHN W.

Berceuse	3	0

GROVER, GEORGE F.

Marche Canadienne	3	0

HANFORTH, T. W.

Bridal march	3	0

HEWLETT, T.

Introduction, offertoire, and fugue	4	0
Second offertoire	4	0
Third offertoire	4	0

JONES, T. H.

Military march	4	0

JONES, WALTER OWEN.

Largo from Haydn's Symphony, No. 8	2	[illegible]

KAHLENBERG, S.

Happy hours Characteristic pieces	3	0

KILNER, THOMAS.

Voluntaries (original and selected):—

		s.	d.
1. Introduction and andante	T. Kilner	3	0
Andante tranquillo	T. Kilner		
2. A four-part melody	T. Kilner	3	0
Gratias agimus tibi	Pergolesi		
Slow movement adapted from	Haydn		
3. Cantabile movement	T. Kilner	3	0
Adagio from sonate pathétique	Beethoven		
Pastoral Symphony (Messiah)	Händel		
4. Festival march	T. Kilner	3	0
Gloria in excelsis	Pergolesi		
5. Funeral march	T. Kilner	3	0
Gloria in excelsis (12th Mass)	Mozart		
6. Let the bright seraphim	Händel	3	0
Larghetto in E flat	T. Kilner		
7. Andante sostenuto	T. Kilner	3	0
Agnus Dei (1st mass)	Mozart		
8. Slow movement in G	T. Kilner	3	0
I will extol Thee, O God	T. Kilner		
Andante cantabile	T. Kilner		
9. Bridal march	T. Kilner	3	0
Andante from 2nd symphony	Mozart		
10. Allegretto	T. Kilner	3	0
Andante from sonata in G	Beethoven		
11. Jubilant march	T. Kilner	3	0
Slow movement from a violin sonata	Beethoven		
12. Six sketches (first set)	T. Kilner	3	0
13. Six sketches (second set)	T. Kilner	3	0
14. Thanksgiving march	T. Kilner	3	0
Andante cantabile	T. Kilner		
Fragment for an extempore	T. Kilner		
15. Theme for diapasons	T. Kilner	3	0
My heart ever faithful	Bach		
Children's evening hymn	T. Kilner		
Carol for Eastertide	T. Kilner		
16. Andante larghetto	T. Kilner	3	0
Larghetto pietoso	T. Kilner		
Allegretto pastorale	T. Kilner		
17. Processional march	T. Kilner	3	0
Andante grazioso	T. Kilner		
18. Praise the Lord, hallelujah	T. Kilner	3	0
Two four-part melodies for diapasons	T. Kilner		
Sacred melody (without words)	T. Kilner		
19. Andante molto moderato	T. Kilner	3	0
Agnus Dei	T. Kilner		
20. Andante maestoso	T. Kilner	3	0
Andantino cantabile	T. Kilner		
21. Andantino tranquillo	T. Kilner	3	0
Andante cantabile	T. Kilner		
22. Triumphal march	T. Kilner	3	0
Andante cantabile	T. Kilner		

KLITZ, R. AUGUSTUS.

Marche nuptiale	4	0

LASCELLES, GERALD.

La joyeuse. March (oblong)	3	0

LEFÉBURE-WÉLY.

COMPOSITIONS FOR THE ORGAN. Selected and edited by William Rea:—

1. Offertoire in B flat	4	0
2. Offertoire in F	5	0
3. Offertoire in C	4	0
4. Offertoire in G	5	0
5. Offertoire in A	3	0
6. Offertoire in C	5	0
7. Three andantes	3	0
8. Cantabile and Offertoire in D (largo and andante)	3	0
9. Offertoire in G minor	3	0
10. Fugue in D minor	2	6
11. Funeral March	3	0
The hymn of nuns. Andante (extracted from No. 7 of above series)	2	0

A series of compositions for the organ, edited and arranged by Alfred Whittingham:—

1. Choristers' march	3	0
2. Marche aux flambeaux	2	0
3. Roman march	2	0
4. Grand processional march	3	0
5. Funeral march (in C minor)	3	0
6. O salutaris hostia. (Transcription)	2	0
7. Cantabile in A	2	0
8. Chœur de voix humaines. (Andante in F)	2	0
9. Andante in B flat	2	0
10. Elevation in B flat	2	0
11. Elevation in E	2	0
12. Celebrated capriccio in F. (Transcription)	3	0
13. Elevation in A flat	3	0
14. Marche militaire	3	0
15. Wedding march	3	0
16. Grand chœur. (Recessional)	3	0
Six grand offertoires composed for his son each	3	0

1. In F.	4. In D.
2. In C.	5. In E.
3. In G.	6. In E flat.

Six offertoires. Op. 34. Edited and adapted by James Partridge, A.R.A.M.

1. In A minor	4	0	4. In D	4	0
2. In G	3	0	5. In C	3	0
3. In B flat	3	0	6. In F	4	0

LISSANT, G. B.

Three movements from the works of Dussek	3	0

LISZT, FRANZ.

March of the crusaders, from the legend of St. Elizabeth. Arranged by William Byrom	4	0

LORME, ADRIAN DE.

Song of an angel. (Chant d'un ange.) Transcribed by F. Archer	3	0

LOTT, EDWIN M.

(*See separate Catalogue.*)

MENDELSSOHN-BARTHOLDY, FELIX.

The slow movements from the six sonatas. Edited by William Spark, Mus. Doc., Organist of the Town Hall, Leeds. Complete in one book	4	0

In separate numbers:—

1. Adagio in A flat	1	0
2. Adagio in C minor	1	0
3. Andante tranquillo in A	1	0
4. Andante religioso in B flat	1	0
5. Andante con moto in B minor	1	0
6. Andante in D	1	0
Three preludes and fugues (dedicated to T. Attwood), Op. 37, new edition. Edited by Edwin M. Lott, Mus. Doc. 3 books each	4	0

MIRUS, F.

	s.	d.
Faith. Song without words	4	0

PATTINSON, JAMES.

Adagio by J. B. Cramer	[illegible]	[illegible]
Menuet romantique by Sydney Smith	[illegible]	[illegible]

PORTER, WALTER.

Two andantes:—

1. Andante grazioso	[illegible]	[illegible]
2. Andante con moto	[illegible]	[illegible]

PRIOR, MATTHEW.

Offertoire in C by E. H. Bailey	[illegible]	[illegible]

PROUT, EBENEZER.

A series of movements from the works of Franz Schubert:

1. Rosamunde. Andante con moto	[illegible]	[illegible]
2. Das Marienbild. Andante religioso	[illegible]	[illegible]
3. Memnon. Lento	[illegible]	[illegible]
4. Im Abendroth. Largo	1	0
5. Schäfers Klagelied. Moderato	2	0
6. Am Meere. Largo	[illegible]	0

RISELEY, THOMAS.

Andante No. 1	3	0

ROECKEL, J. L.

Friedenslied. Song of peace. Arranged by W. J. Westbrook	3	0

SILAS, E.

Six pieces:—

1 Andante non troppo in G minor	3	0
2. March in B flat	4	0
3. Moderato in A	3	0
4. Pastorale in G	3	0
5. Meditation in a cathedral in E flat	3	0
6. Elegy in B flat minor	4	0
Adagio from Beethoven's sonata in C sharp minor	2	0

SMART, HENRY.

Three Andantes, intended for introductory or Middle Voluntaries (dedicated to his friend, W. T. Best):—

1. Andante in A	3	0
2. Andante con moto in F	3	0
3. Andante con moto in C	3	0

A series of organ pieces in various styles:—

1. Con moto in B flat	3	0
2. Moderato con moto (a three-part study) in E	3	0
3. Allegro maestoso in G (with chorale)	3	0
4. Allegro moderato in A	3	0
5. Con moto moderato (en forme d'ouverture) in D minor	4	0

SMART, JAMES.

The Spanish chant. Ancient melody arranged	2	6

SMITH, GEORGE F.

Gavotte of Sydney Smith transcribed	3	0

SMITH, SEYMOUR.

Processional march	3	0

SPARK, Dr. W.

A practical School for the Organ set	[illegible]	[illegible]

Short pieces for the organ (original and select).

(*See separate Catalogue.*)

Twelve songs of Franz Schubert, transcribed:—

1. The echo	2	0
2. The fisherman	2	0
3. Regret	2	0
4. Serenade	2	0
5. Adieu	2	0
6. Cradle song	2	0
7. Thine is my heart	2	0
8. The praise of tears	2	0
9. The wanderer	2	0
10. Ave Maria	2	0
11. Thou whom I vow'd to love	2	0
12. The voice of the tempest	2	0

SPINNEY, T. E.

The Organist's Assistant. A Collection of Church Music, comprising Psalm and Hymn Tunes, Morning and Evening Canticles, Sanctus, Kyries, &c., &c.; also nine new Organ Voluntaries, and one adapted from the Agnus Dei in Mozart's Mass No. 6	10	0
Nine New Organ Voluntaries, and one adapted from Agnus Dei, Mozart's Mass No. 6 (extracted from the above work)	5	0

STORER, JOHN.

In memoriam. March	[illegible]	[illegible]

THAYER, W. EUGENE.

La méditation. Offertoire	[illegible]	[illegible]

TOVEY, C. H.

A series of movements from the works of Adolph Henselt:—

1. Andante (Ave Maria) in E flat	2	0
2. Allegretto in B flat	2	0
3. Allegretto in A	2	0
4. Andantino in G	2	0
5. Lento (Elégie) in B minor	2	0
6. Andante con moto in B flat	2	0
7. Andante in F	2	0
8. Lento in B flat minor	2	0
9. Larghetto in C minor	2	0
10. Moderato in E	2	0
11. Allegretto cantabile in F minor	2	0
12. Marche Hongroise in A minor	2	0

WALLIS, J. H.

March in B flat	[illegible]	[illegible]

WEBBER, T. N.

Recessional march	[illegible]	[illegible]

WODEHOUSE, J.

Six classical compositions (arranged):—

1. Andante (Symphony, No. 1). Beethoven	3	0
2. La carità (Trio). Rossini	3	0
3. Adagio (Quartett, Op. 27). Spohr	3	0
4. Andante (Fantasia). Mozart	3	0
5. La speranza (Trio). Rossini	3	0
6. Andante (Quartett, No. 7). Mozart	3	0

WRIGHT, ADAM.

Grand Festal March	[illegible]	[illegible]

LONDON: EDWIN ASHDOWN (LIMITED), HANOVER SQUARE

Nº 1.

THREE SACRED CHORUSES,

Composed by

G. ROSSINI,

Nº 1. "FAITH." ___ (LA FEDE __ LA FOI) ______ *Pr: 3/-*

2. "HOPE." ___ (LA SPERANZA _ L ESPÉRANCE) __ *3/-*

3. "CHARITY." (LA CARITA _ LA CHARITÉ) ___ *3/-*

Transcribed for the

ORGAN,

BY

HENRY SMART.

Ent. Sta. Hall. *Price 3/-each*

London,
E. ASCHERBERG & Cº
DUNCAN DAVISON & Cº
211, Regent Street. W.

Where may be obtained.

FUGUE *IN E MINOR FROM* HANDELS "LESSONS."
ARRANGED FOR THE ORGAN. *BY* HENRY SMART. *Pr. 3/-*

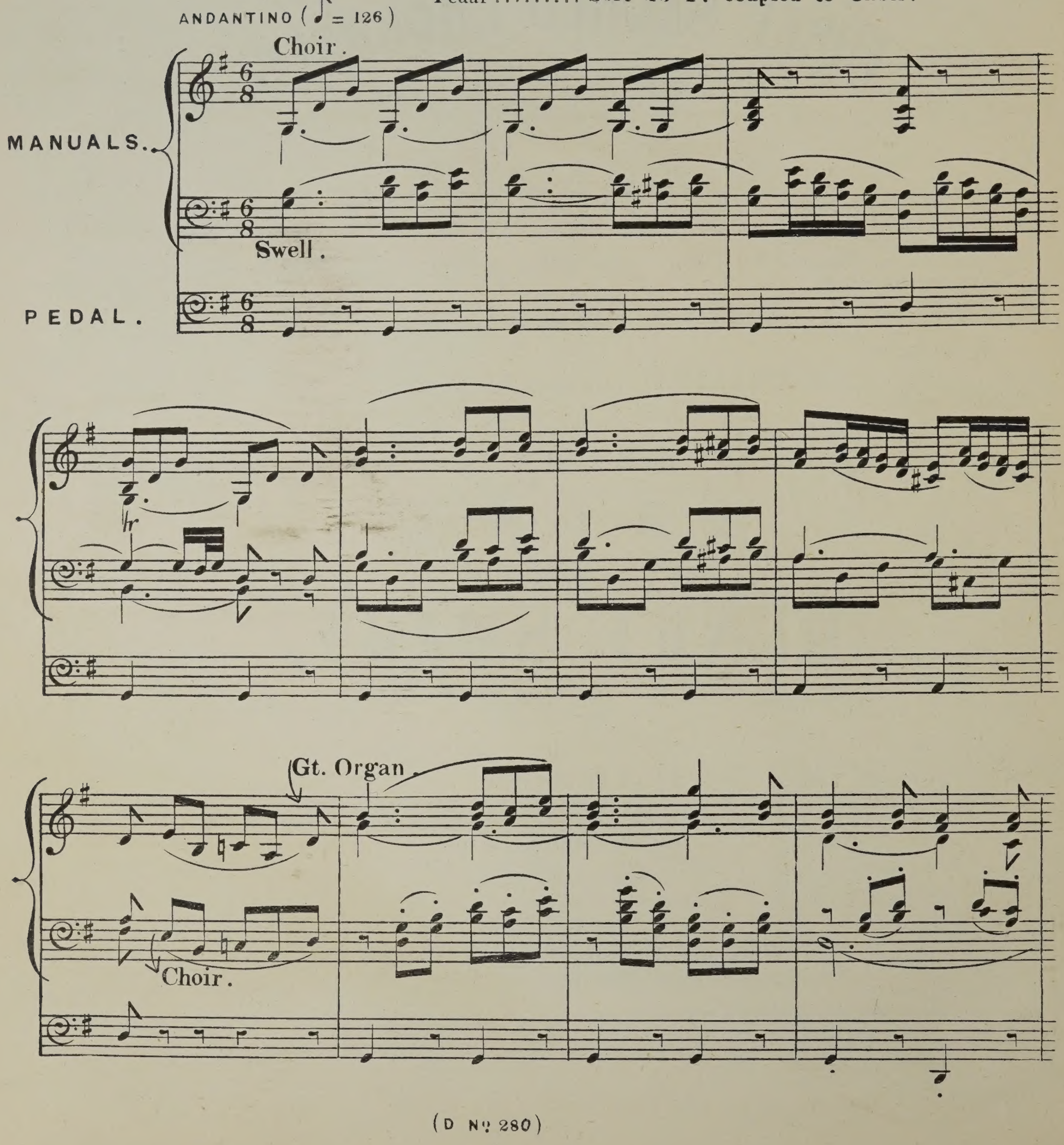
THREE SACRED CHORUSSES BY G. ROSSINI.

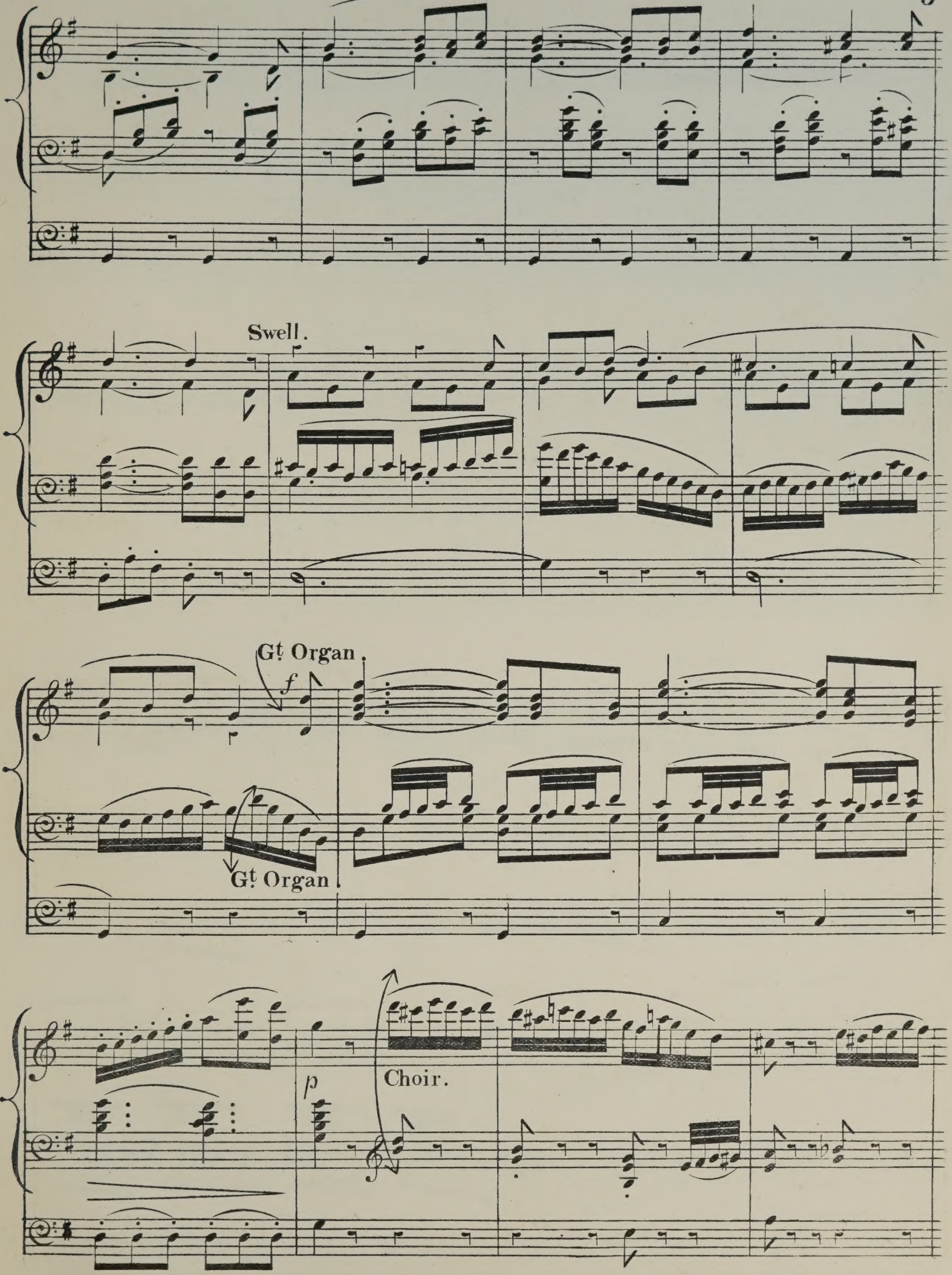
No. I. FAITH – LA FEDE

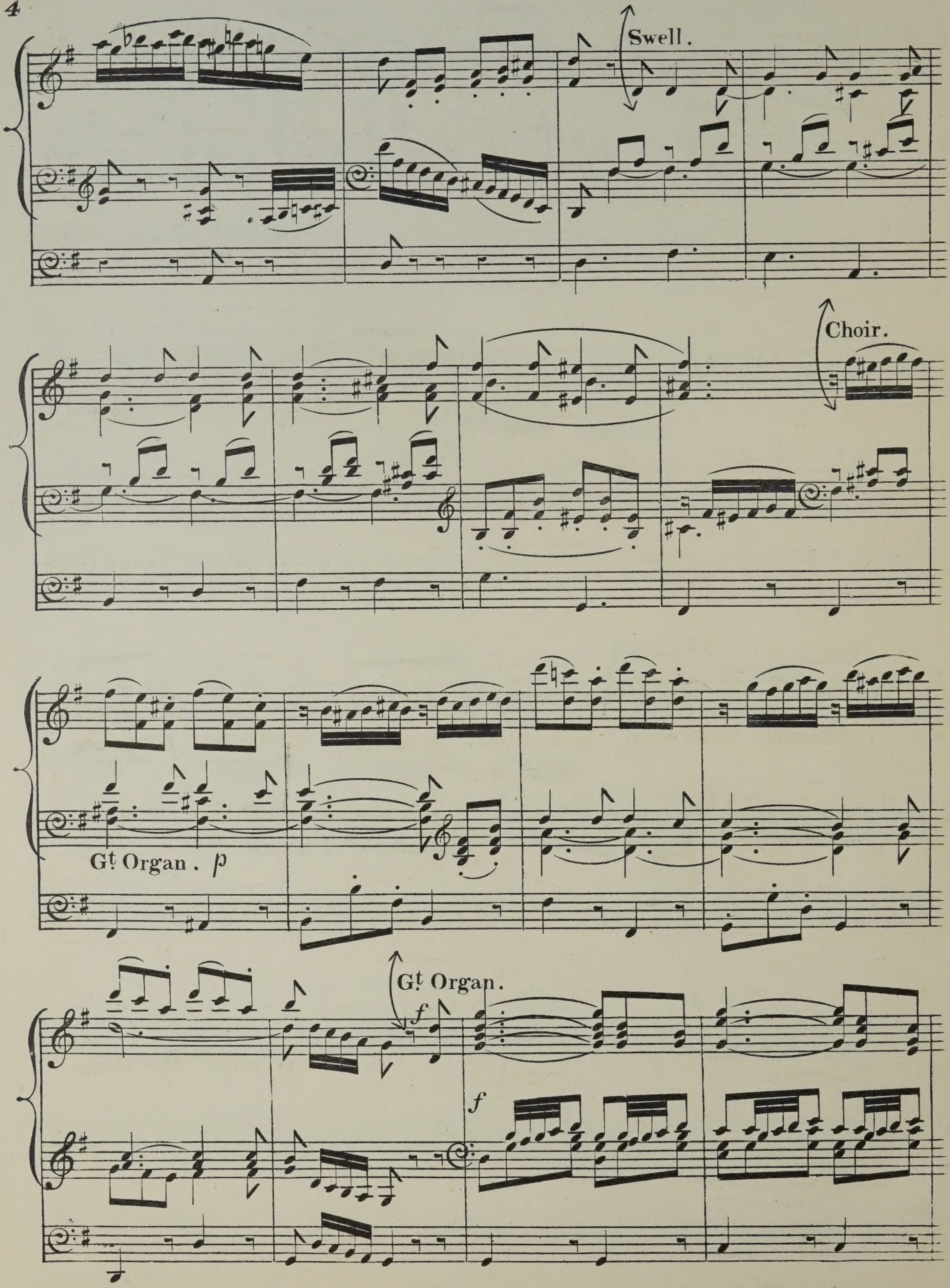
TRANSCRIBED BY

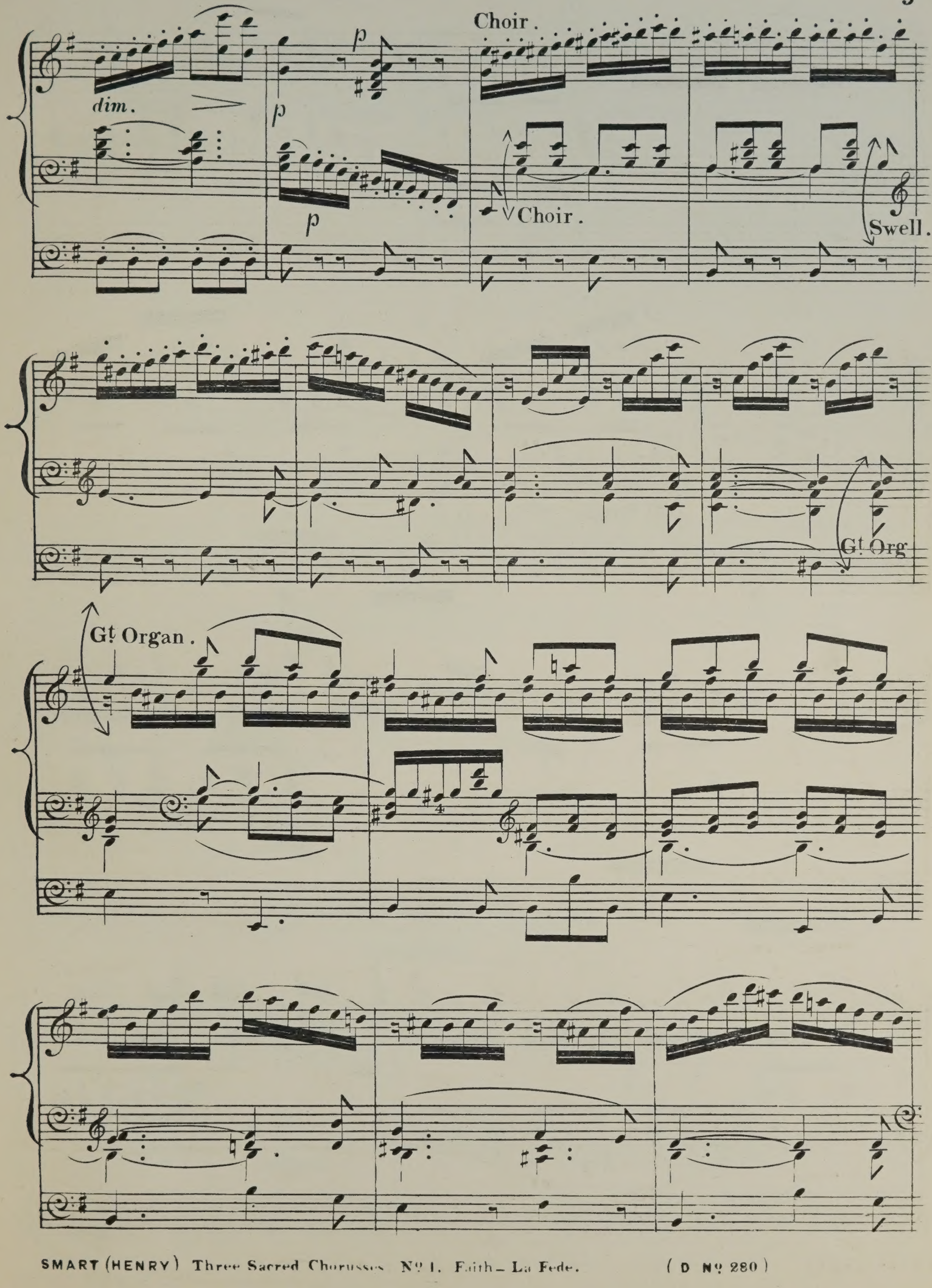
HENRY SMART.

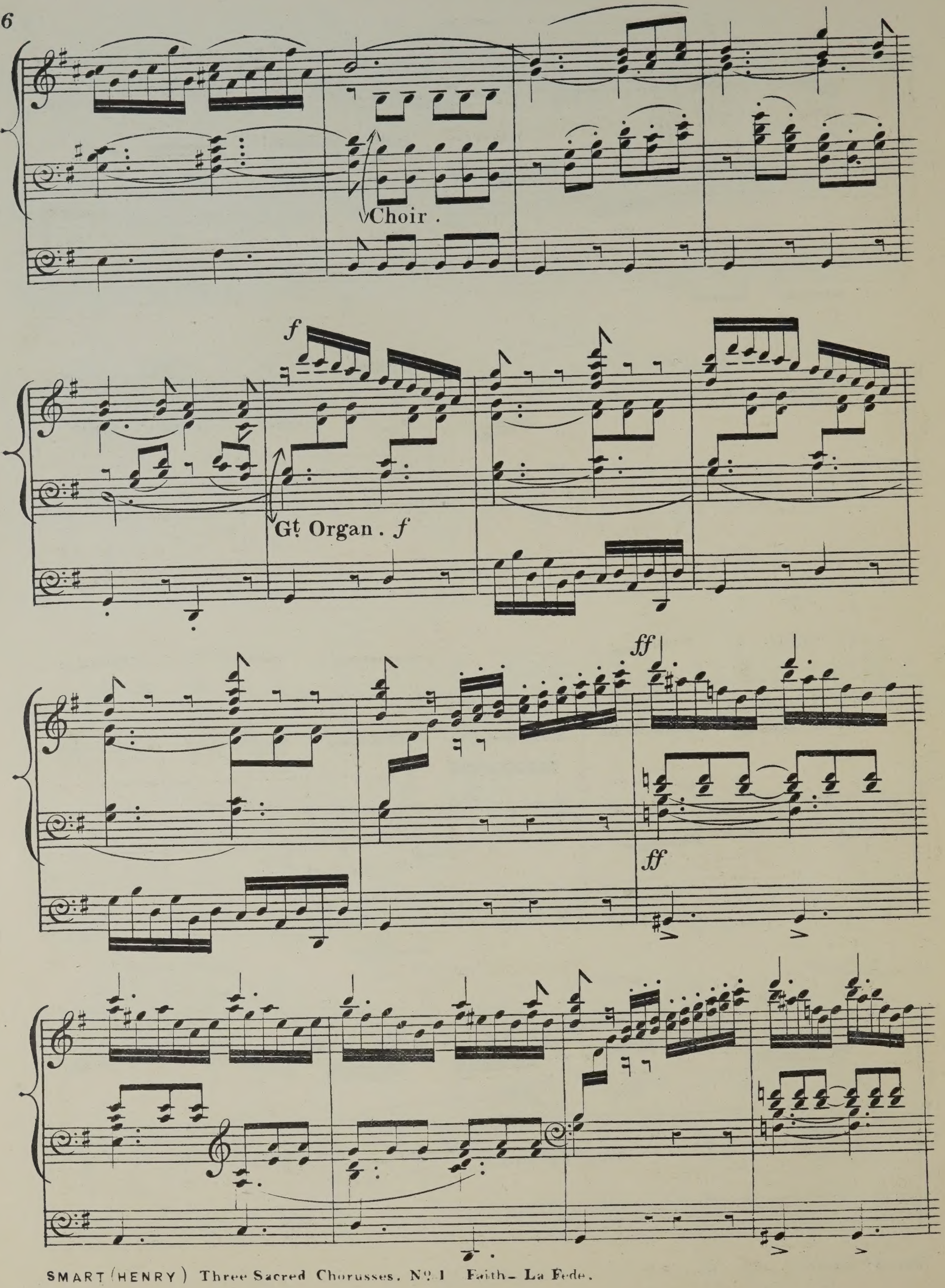
Great Organ – Soft 8 Ft. Stops, coupled to Swell.
Swell, ... Do. with Cornopean.
Choir, ... Soft 8 & 4 Ft.
Pedal .... Soft 16 Ft. coupled to Choir.

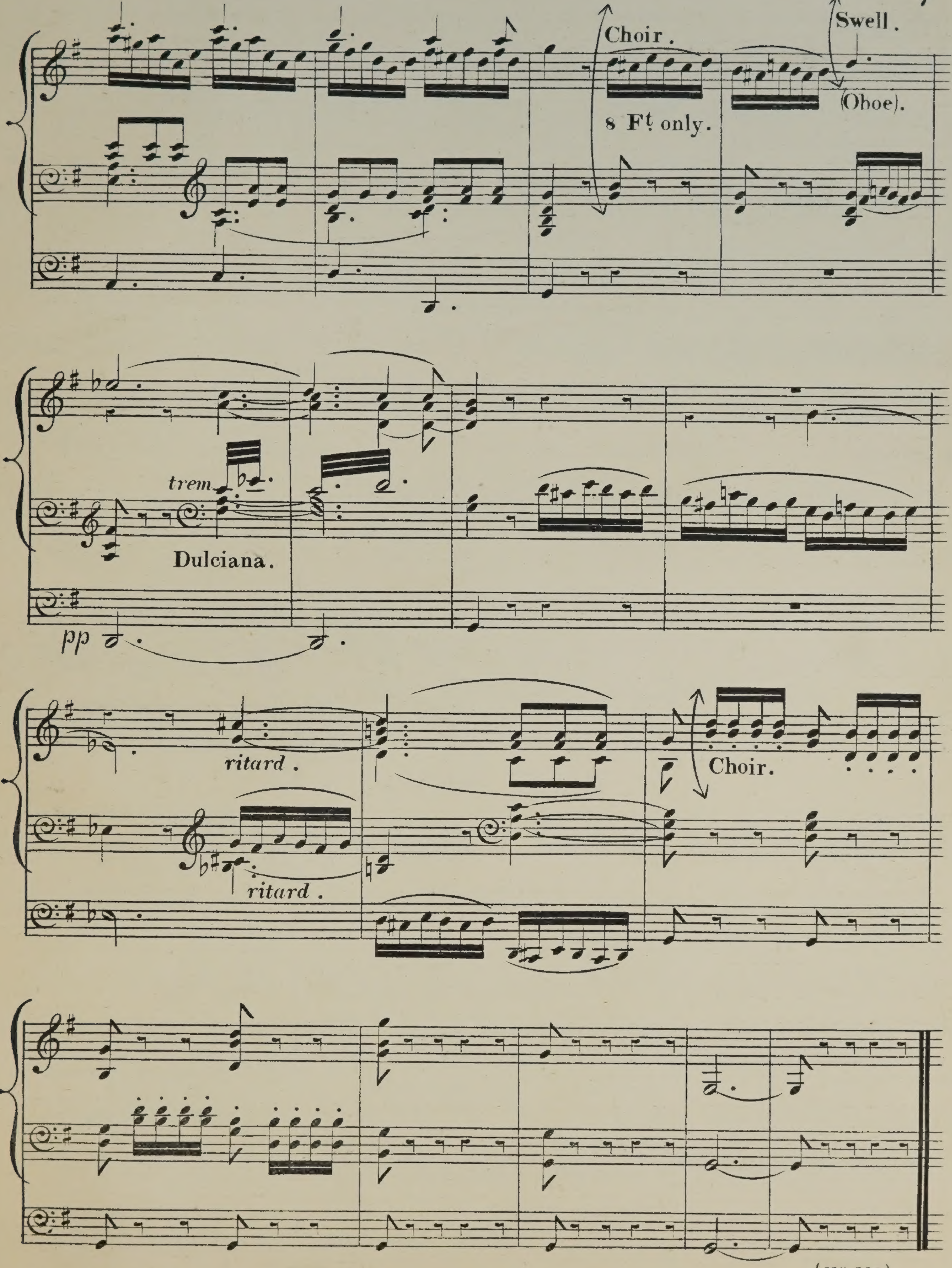

ANDANTINO (♪ = 126)
Choir.
MANUALS.
Swell.
PEDAL.
tr
Gt. Organ.
Choir.


Swell.
Gt. Organ.
f
Gt. Organ.
p
Choir.


Swell.
Choir.
Gt. Organ. p
Gt. Organ.
f
f


dim.
p
p
p
Choir.
Choir.
Swell.
Gt Org
Gt Organ.
4


Choir.
f
Gt. Organ. f
ff
ff


Choir.
8 Ft. only.
Swell.
(Oboe).
trem
Dulciana.
pp
ritard.
ritard.
Choir.

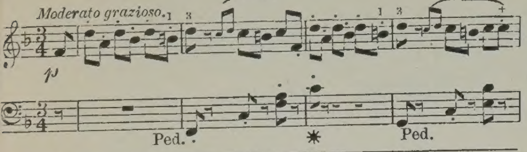
E. ASCHERBERG & CO.'S
NEW & SUCCESSFUL PIANOFORTE MUSIC.

Two Shillings each net.]

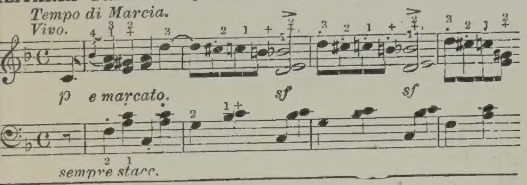
[*Two Shillings each net.*

IPPING—Morceau Caractéristique—By Henri Logé

Moderately difficult.

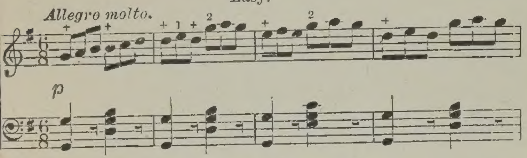

Moderato grazioso.
p
Ped.
Ped.

ILITARIA—Fantasia—By Emil Leonardi. Easy.


Tempo di Marcia.
Vivo.
p e marcato.
sf
sf
sempre stacc.

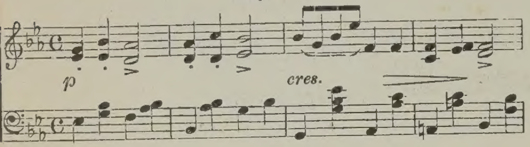
ARANTELLE—By P. Strada.

Easy.


Allegro molto.
p

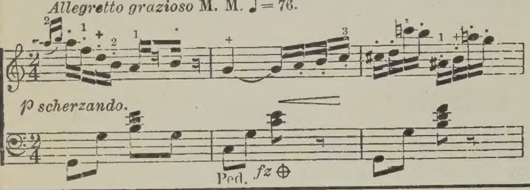
E TRIP GAVOTTE—By Eille Norwood.

Easy.



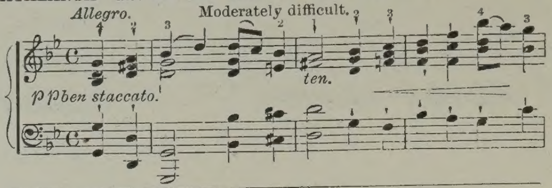
ES CAPRICES D'UNE FILLE—By Louis H. Meyer.

Moderately difficult.

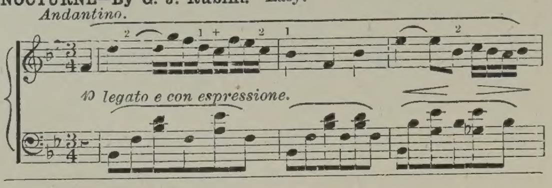

Allegretto grazioso M. M. ♩ = 76.
p scherzando.
Ped.
fz

ATALANTA—Gavotte and Musette—By Mabel Bourne.

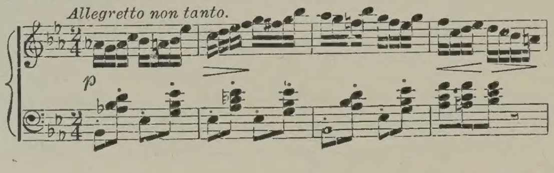
Moderately difficult.


Allegro.
pp ben staccato.
ten.

NOCTURNE—By G. J. Rubini. Easy.

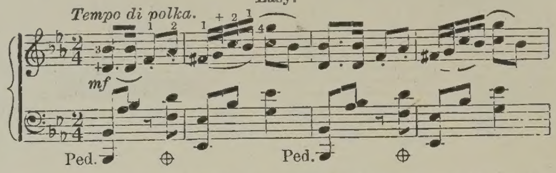

Andantino.
p legato e con espressione.

ELDORADO—Danse Gracieuse—By E. Boggetti.


Allegretto non tanto.
p

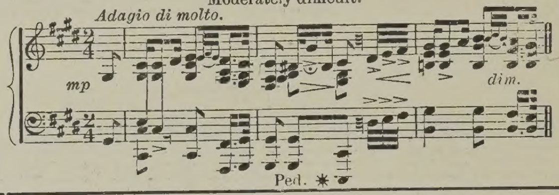
LE CHAMOIS—By Louis H. Meyer.

Easy.


Tempo di polka.
mf
Ped.
Ped.

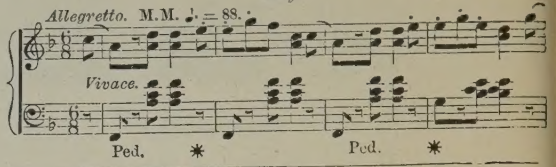
À LA HONGROISE—By W. Koehler.

Moderately difficult.

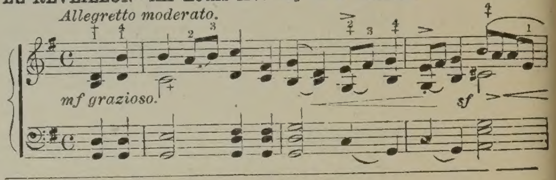

Adagio di molto.
mp
dim.
Ped.

SCHAUKELNDER KAHN—Pièce de Salon—By Louis H. Meyer.

Easy.

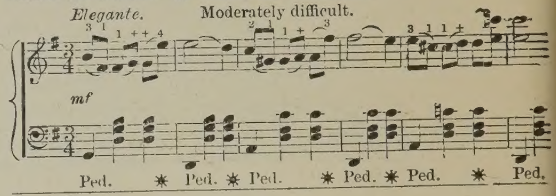

Allegretto. M.M. ♩. = 88.
Vivace.
Ped.
Ped.

LE RÉVEILLON—Air Louis XV.—By G. J. Rubini. Easy.


Allegretto moderato.
mf grazioso.
sf

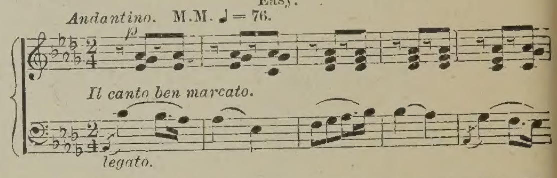
VALSE DE SALON—By Edgar de Valmency.

Moderately difficult.


Elegante.
mf
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

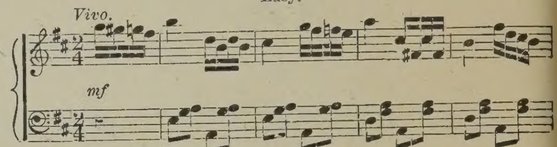
BONHEUR PASSÉ—By Louis H. Meyer.

Easy.


Andantino. M.M. ♩ = 76.
p
Il canto ben marcato.
legato.

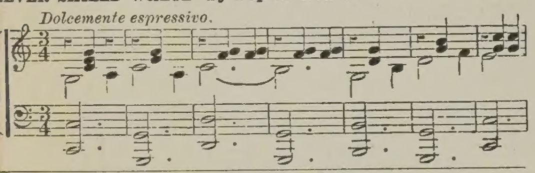
HEITERKEIT (A Jollification)—By A. Le Jeune.

Easy.

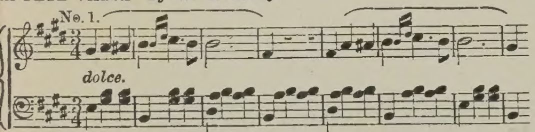


DANCE MUSIC.

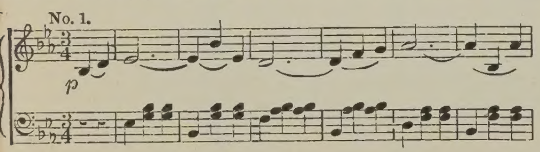
ILVER SHIELD WALTZ—By Popsie Rowe.


Dolcemente espressivo.

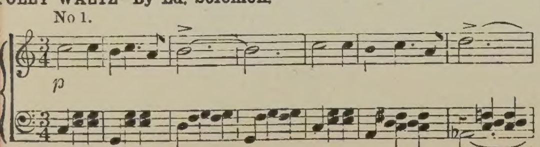
A FÊTE VALSE—By W. C. Levey.



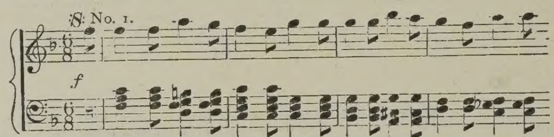
ISURE HOURS (Mussestunden)—Waltz by Carl Fischer.



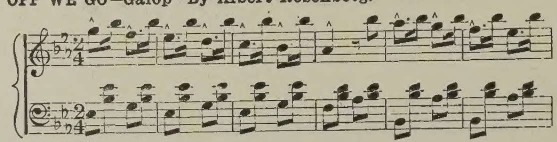
POLLY WALTZ—By Ed. Solomon.



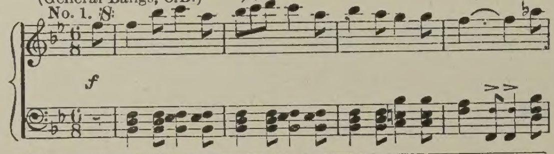
POLLY LANCERS—By Edward Solomon.



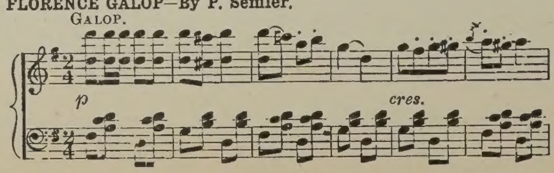
OFF WE GO—Galop—By Albert Rosenberg.



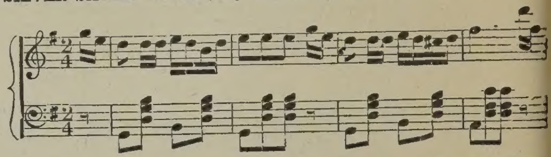
POLLY QUADRILLE—By Ed. Solomon.
(General Bangs, C.B.)



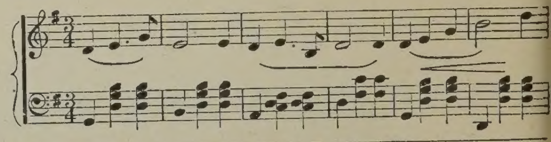
FLORENCE GALOP—By P. Semler.


GALOP.
p
cres.

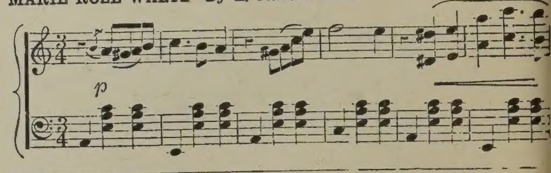
SILVER SHIELD POLKA—By Popsie Rowe.



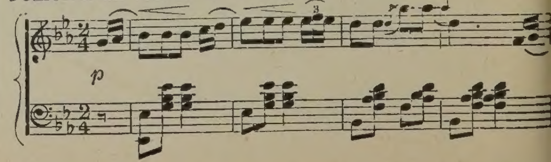
DREAM OF YORE WALTZ—By E. Jakobowski.



MARIE ROZE WALTZ—By E. Jakobowski.



FOLICHONNE POLKA—By Bentayoux.



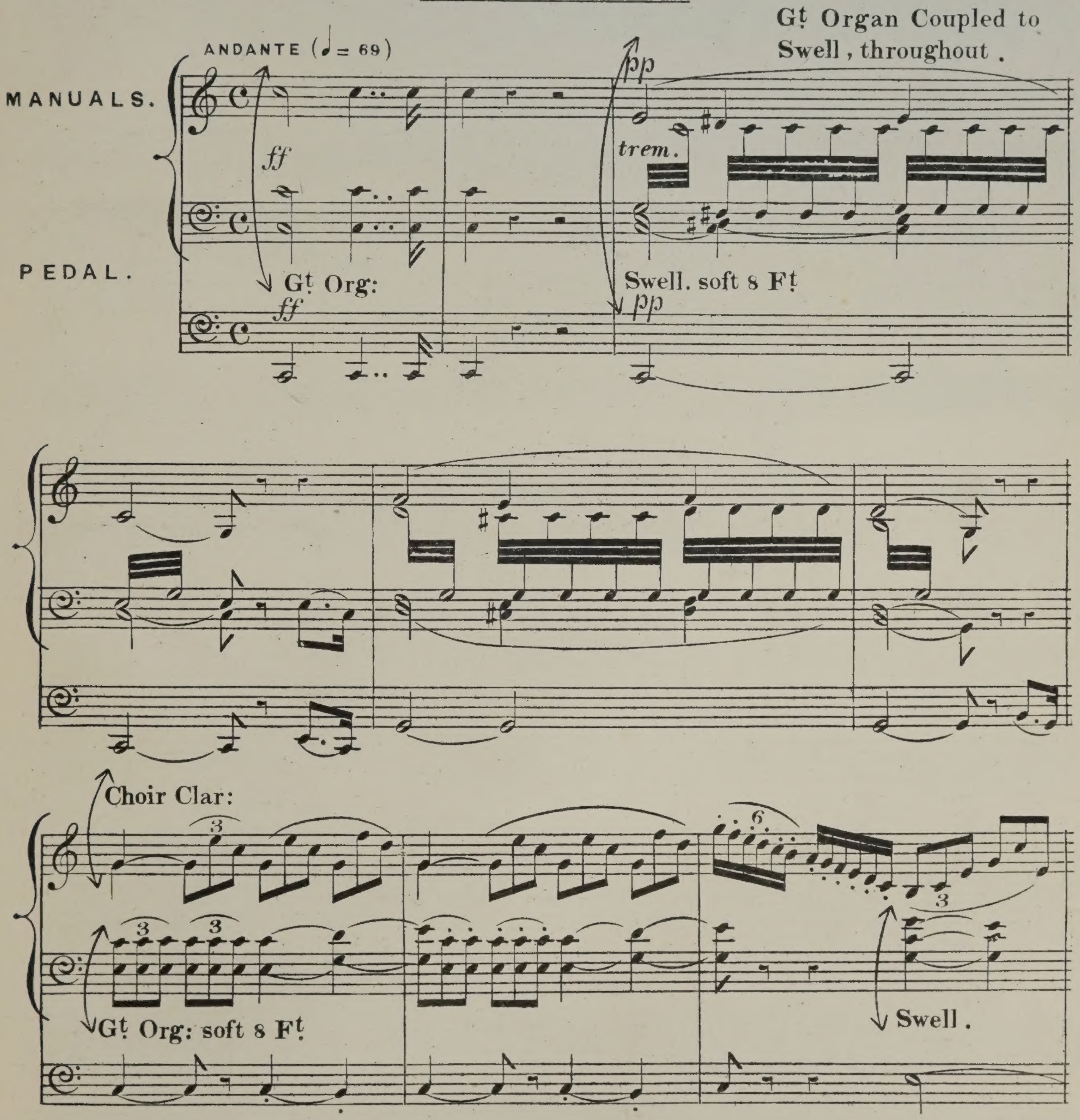
THREE SACRED CHORUSSES BY G. ROSSINI.

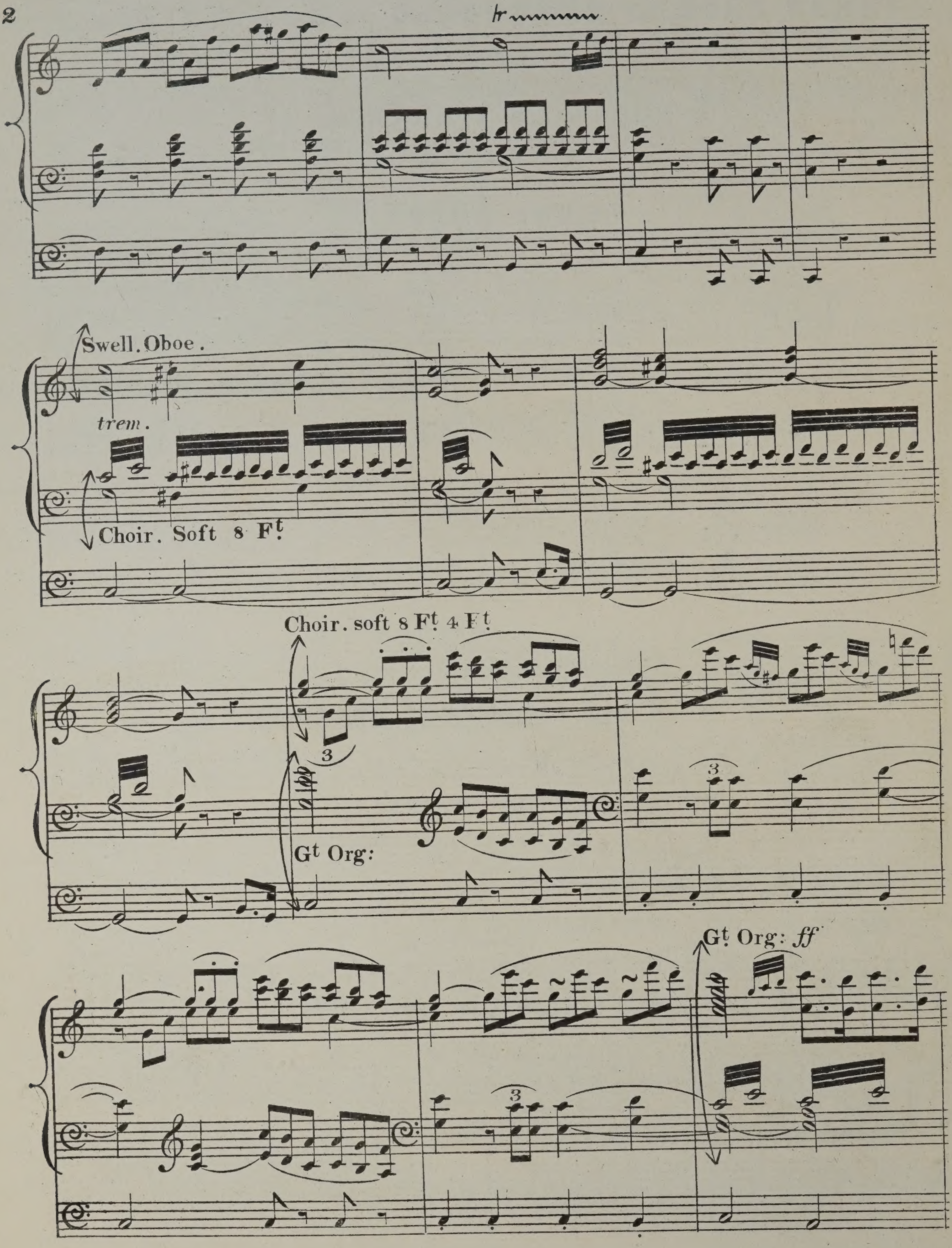
Nº 2.

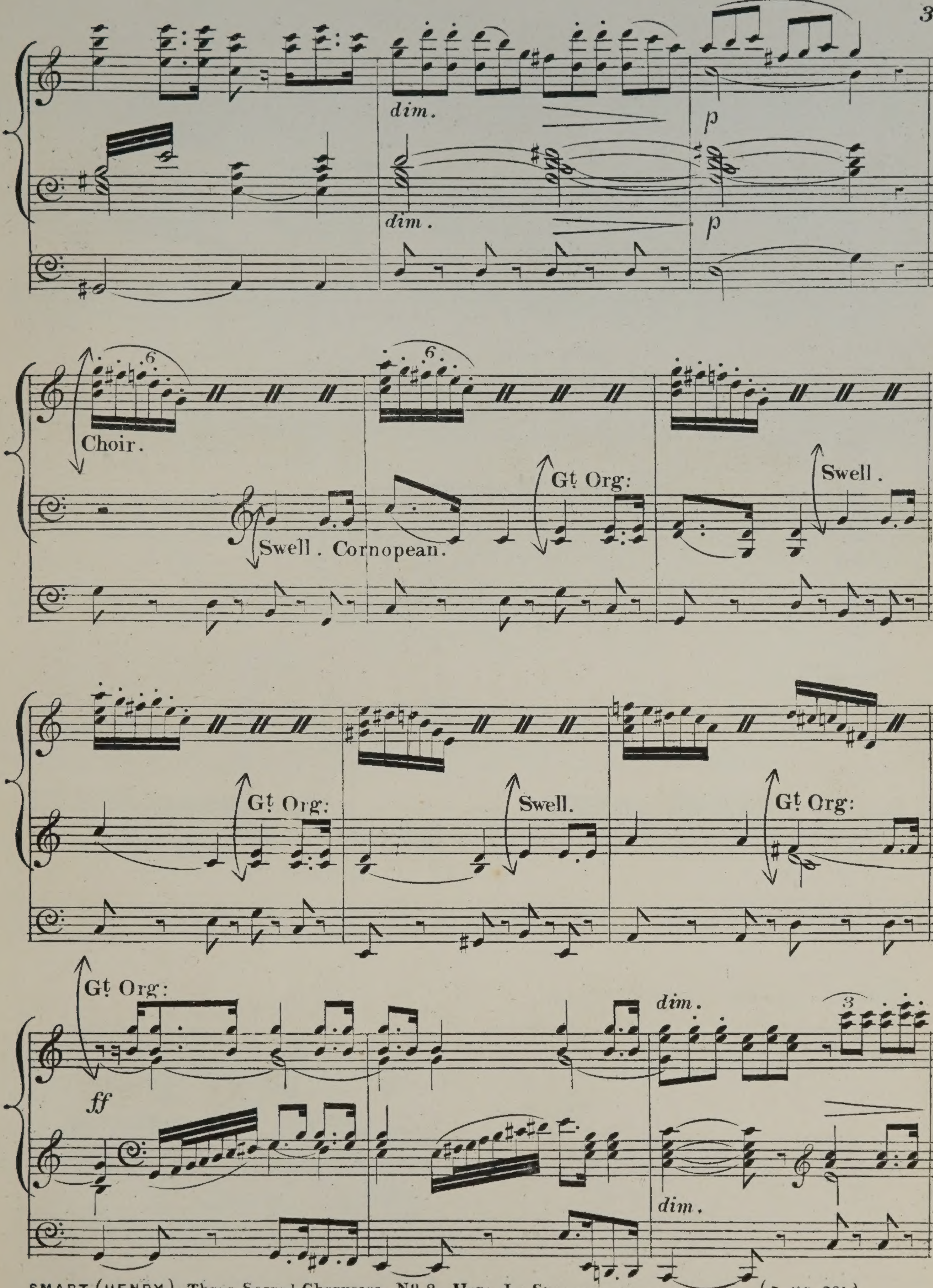
HOPE — LA SPERANZA.

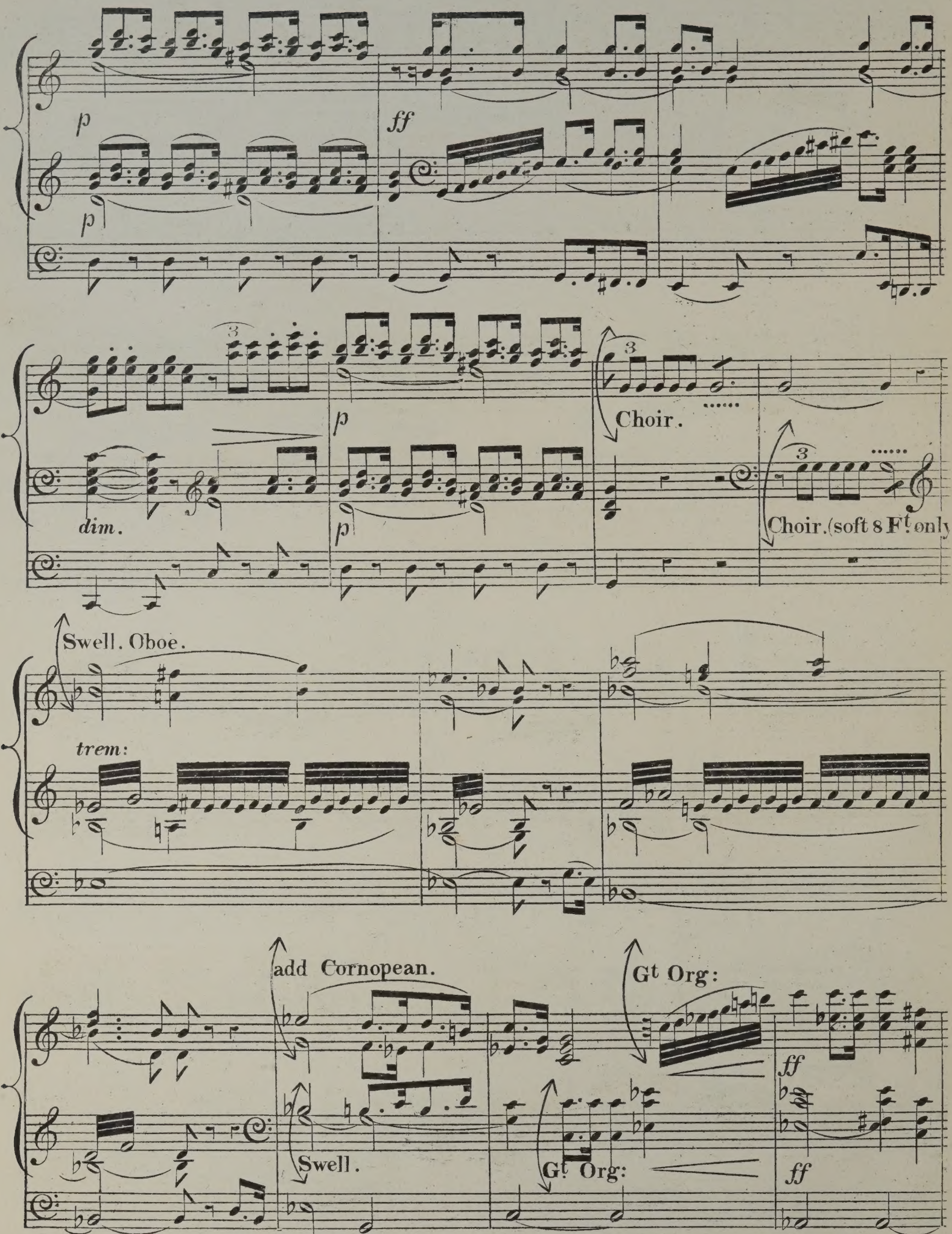
TRANSCRIBED BY

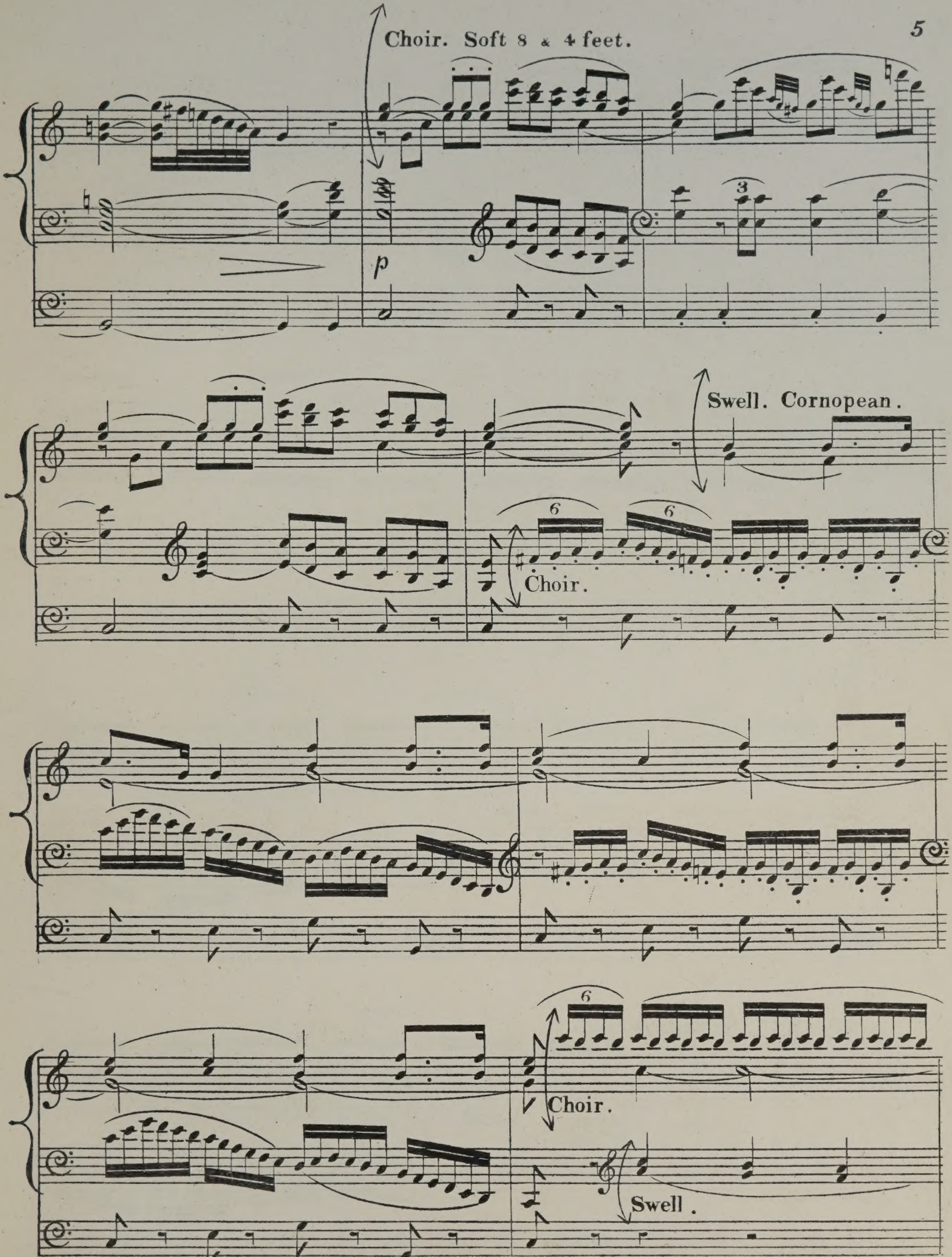
HENRY SMART.

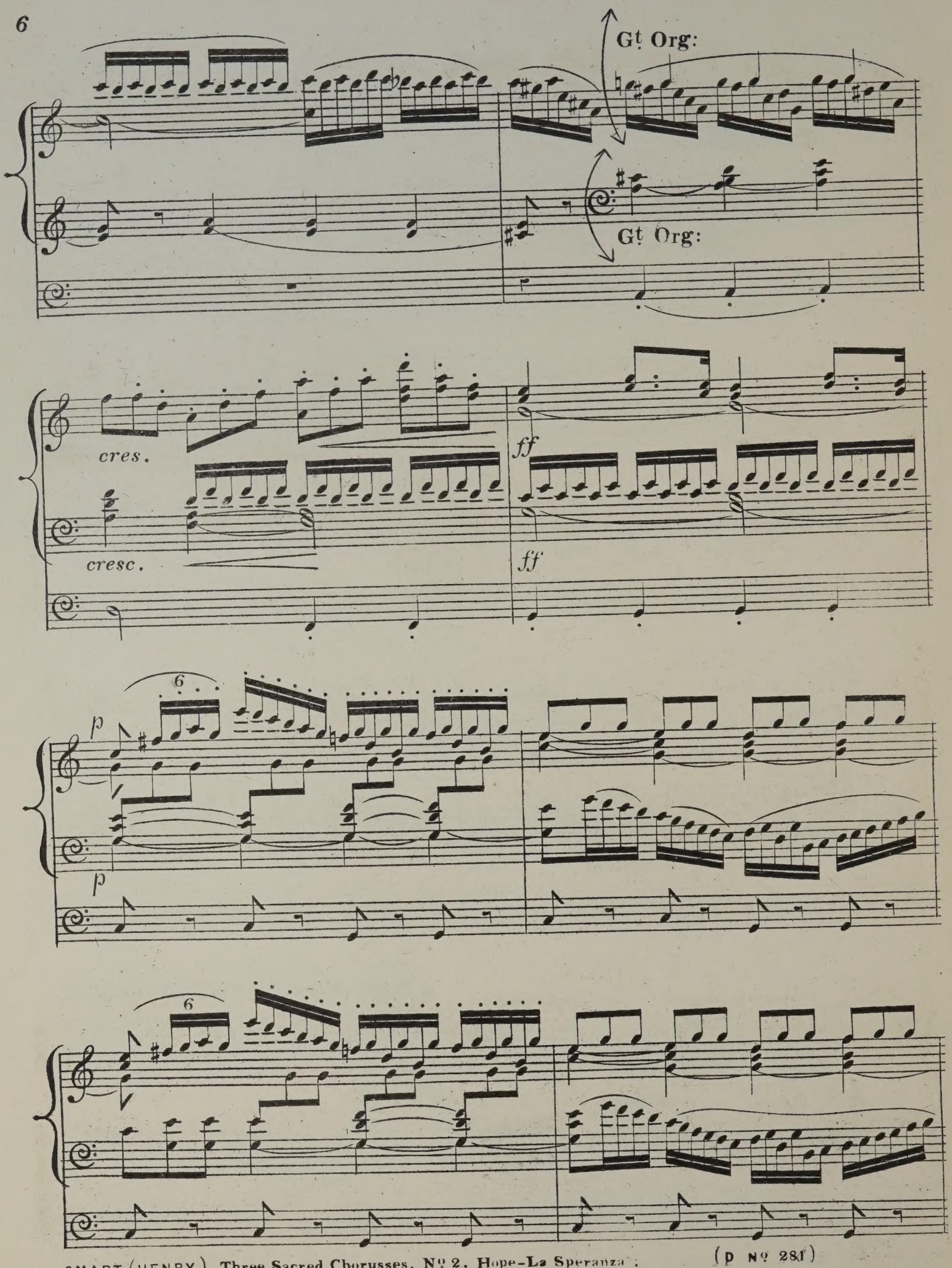

MANUALS.
PEDAL.
ANDANTE (♩ = 69)
ff
Gt Org:
ff
pp
trem.
Gt Organ Coupled to Swell, throughout.
Swell. soft 8 Ft
pp
Choir Clar:
3
3
3
6
3
Gt Org: soft 8 Ft
Swell.

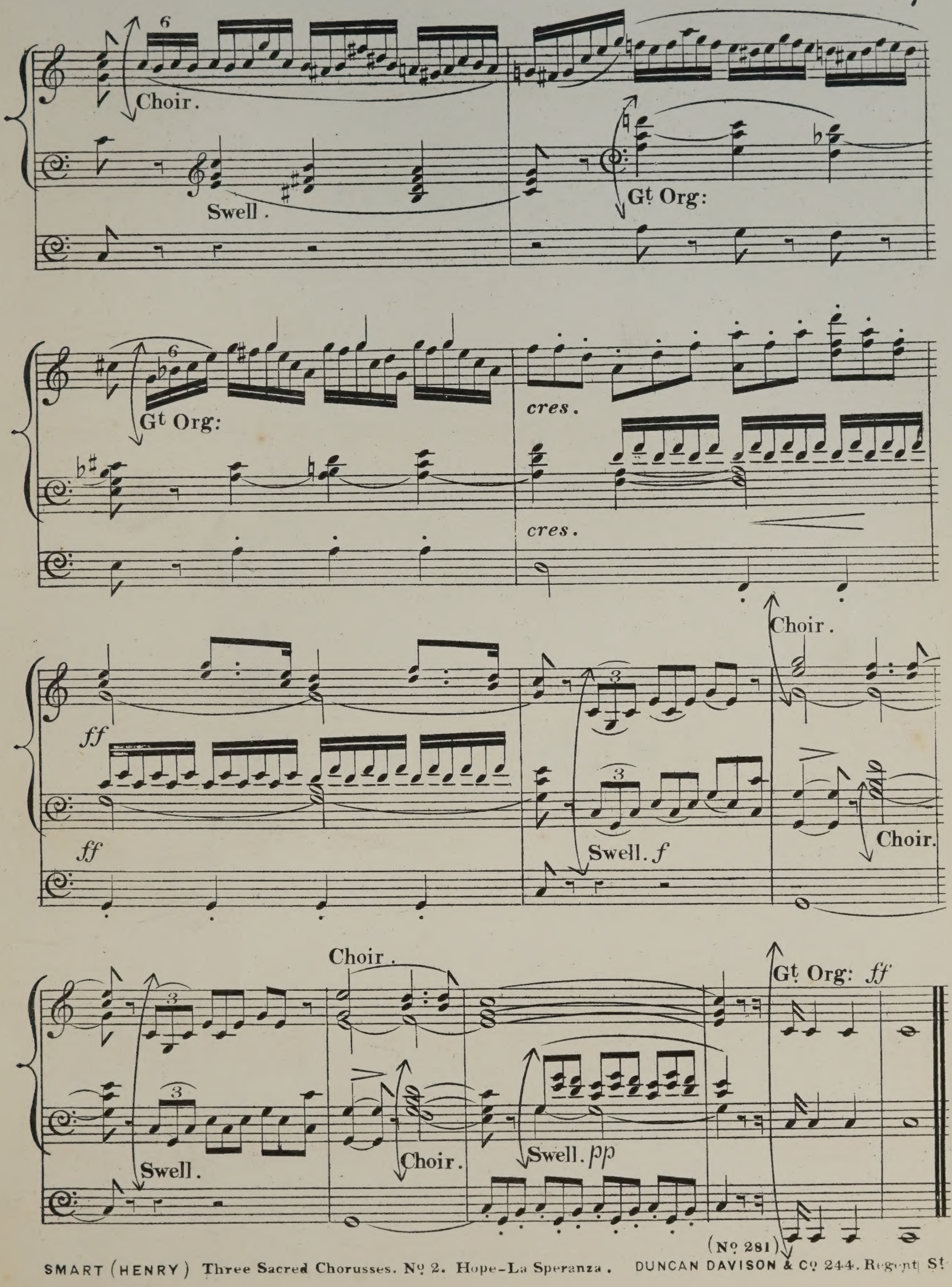

tr
Swell. Oboe.
trem.
Choir. Soft 8 Ft.
Choir. soft 8 Ft. 4 Ft.
3
Gt Org:
3
3
Gt. Org: ff


dim.
dim.
p
p
6
Choir.
6
Swell. Cornopean.
Gt. Org:
Swell.
Gt. Org:
Swell.
Gt. Org:
Gt. Org:
ff
dim.
3
dim.


p
ff
p
3
dim.
p
p
3
Choir.
3
Choir. (soft 8 Ft. only
Swell. Oboe.
trem:
add Cornopean.
Swell.
Gt Org:
Gt Org:
ff
ff


Choir. Soft 8 & 4 feet.
p
3
Swell. Cornopean.
6
6
Choir.
6
Choir.
Swell.


Gt Org:
Gt Org:
cres.
cresc.
ff
ff
p
p
6
6


6
Choir.
Swell.
Gt. Org:
6
Gt Org:
cres.
cres.
ff
ff
3
3
Swell. f
Choir.
>
Choir.
Choir.
3
3
Swell.
>
Choir.
Swell. pp
Gt. Org: ff

(Nº 281)

THREE SACRED CHORUSES,

Composed by

G. ROSSINI,

Nº1. "FAITH." ___ (LA FEDE __ LA FOI) ______ *Pr: 3/-*

2. "HOPE." ____ (LA SPERANZA _ L ESPÉRANCE) __ *3/-*

3. "CHARITY." (LA CARITA _ LA CHARITÉ) ___ *3/-*

Transcribed for the

ORGAN,

BY

HENRY SMART.

Ent. Sta. Hall. *Price 3/- each*

AUGENER & Cº LONDON,
Newgate Street & Regent Street.

Where may be obtained.

FUGUE *IN E MINOR. FROM* HANDELS "LESSONS."
ARRANGED FOR THE ORGAN. *BY* HENRY SMART. *Pr: 3/-*

THREE SACRED CHORUSES. BY G. ROSSINI.

Nº 3.

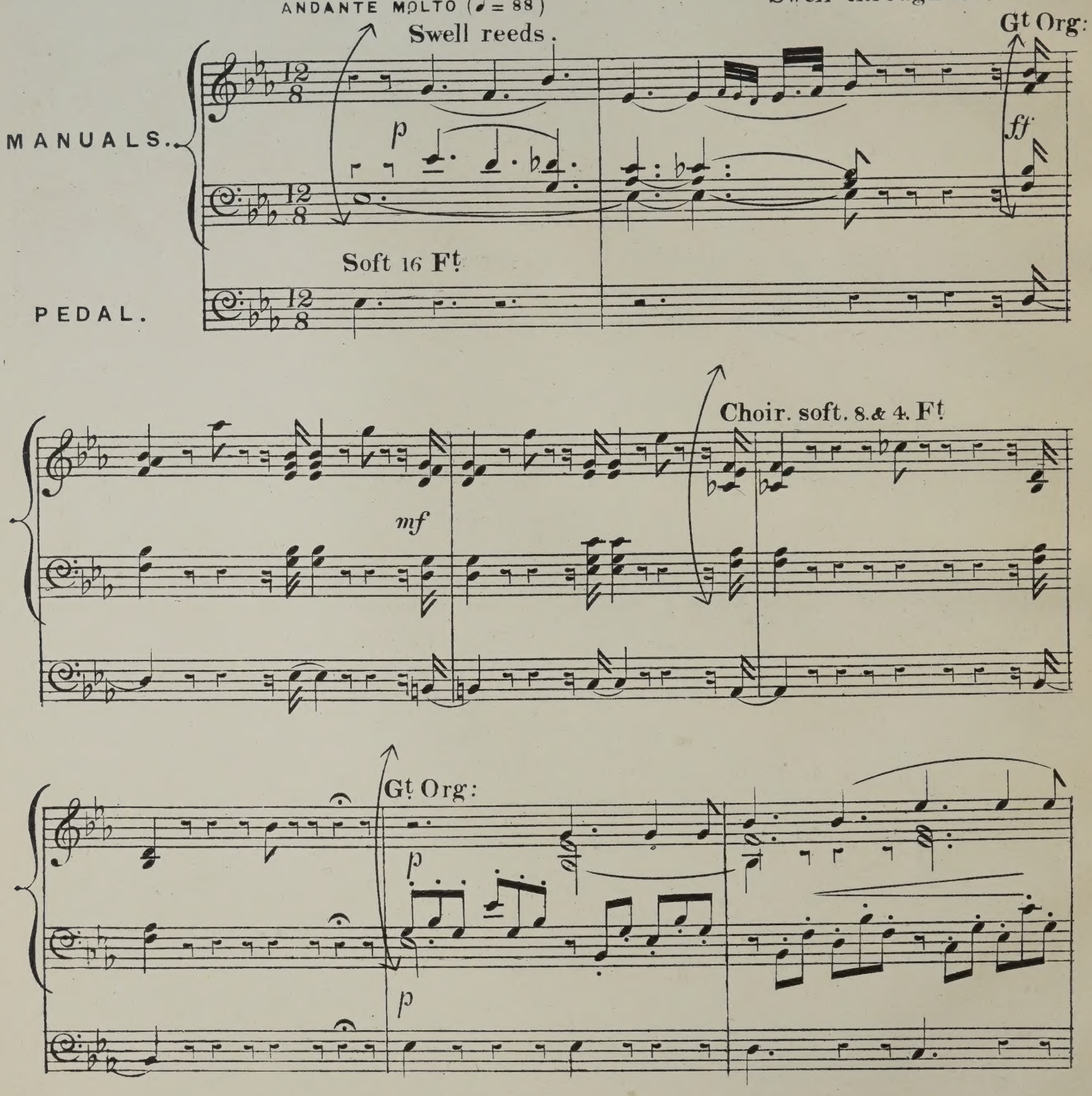
CHARITY — LA CARITA.

TRANSCRIBED BY

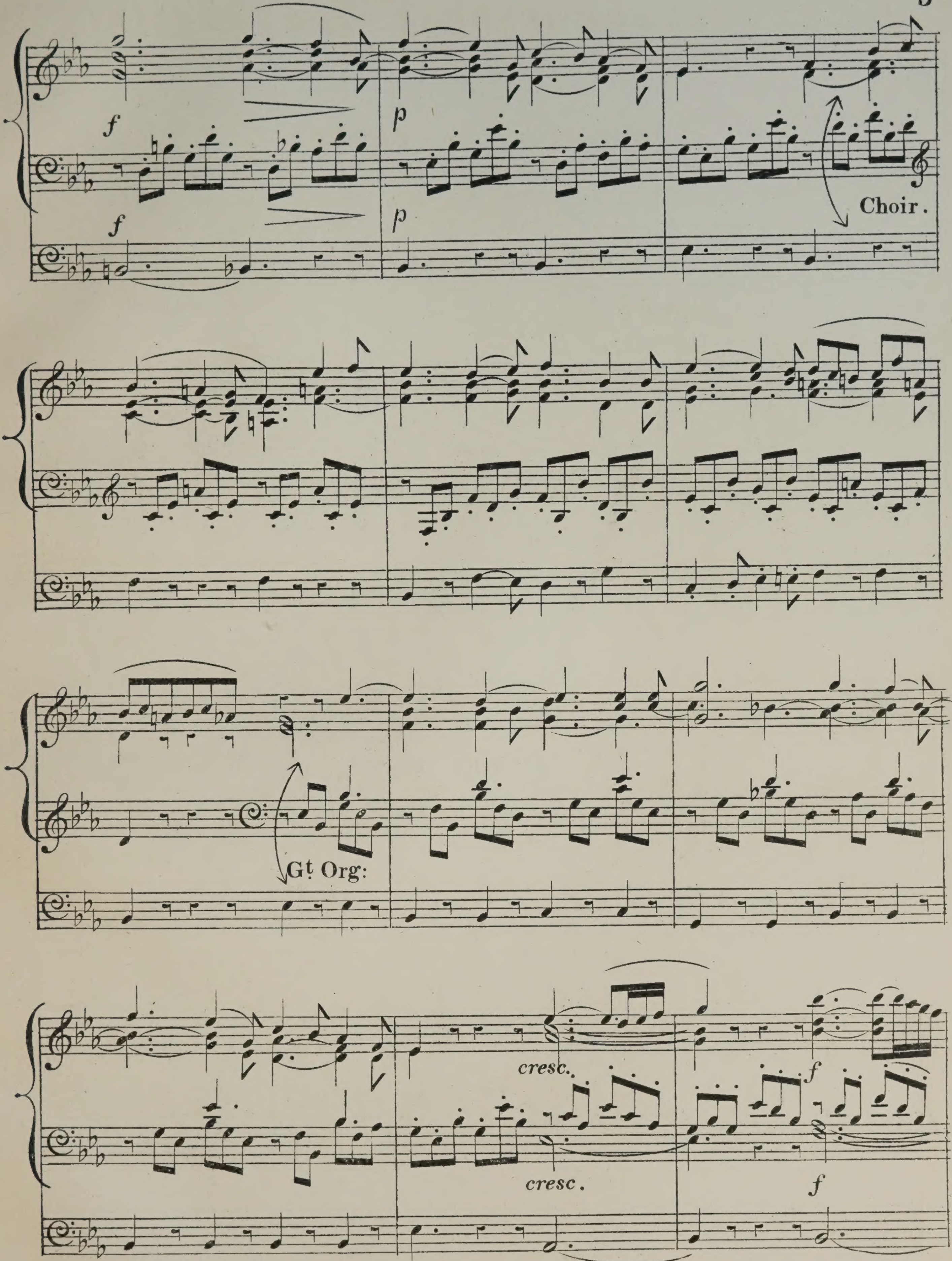
HENRY SMART.

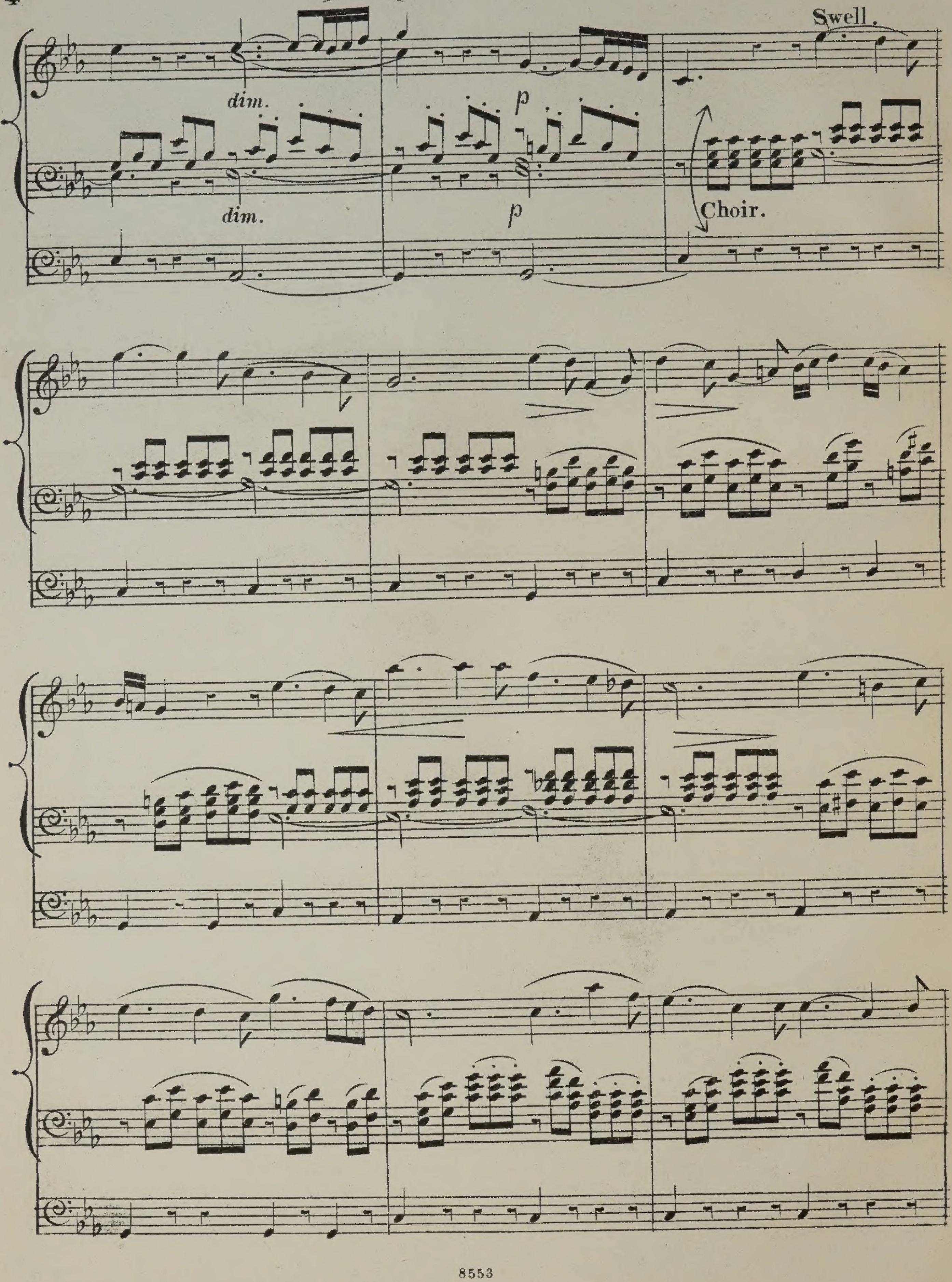
Gt Organ Coupled to Swell throughout.

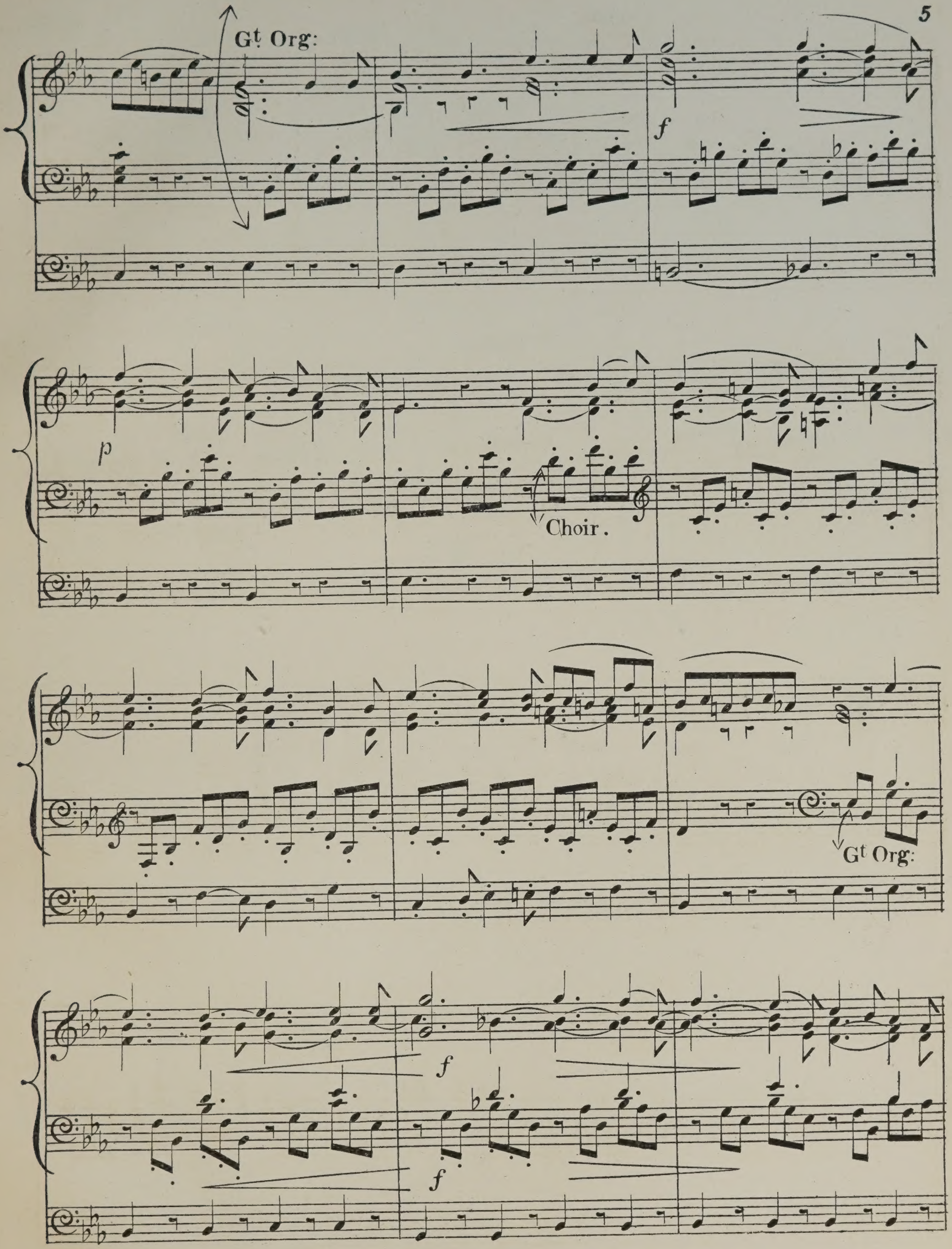
ANDANTE MOLTO (♩. = 88)

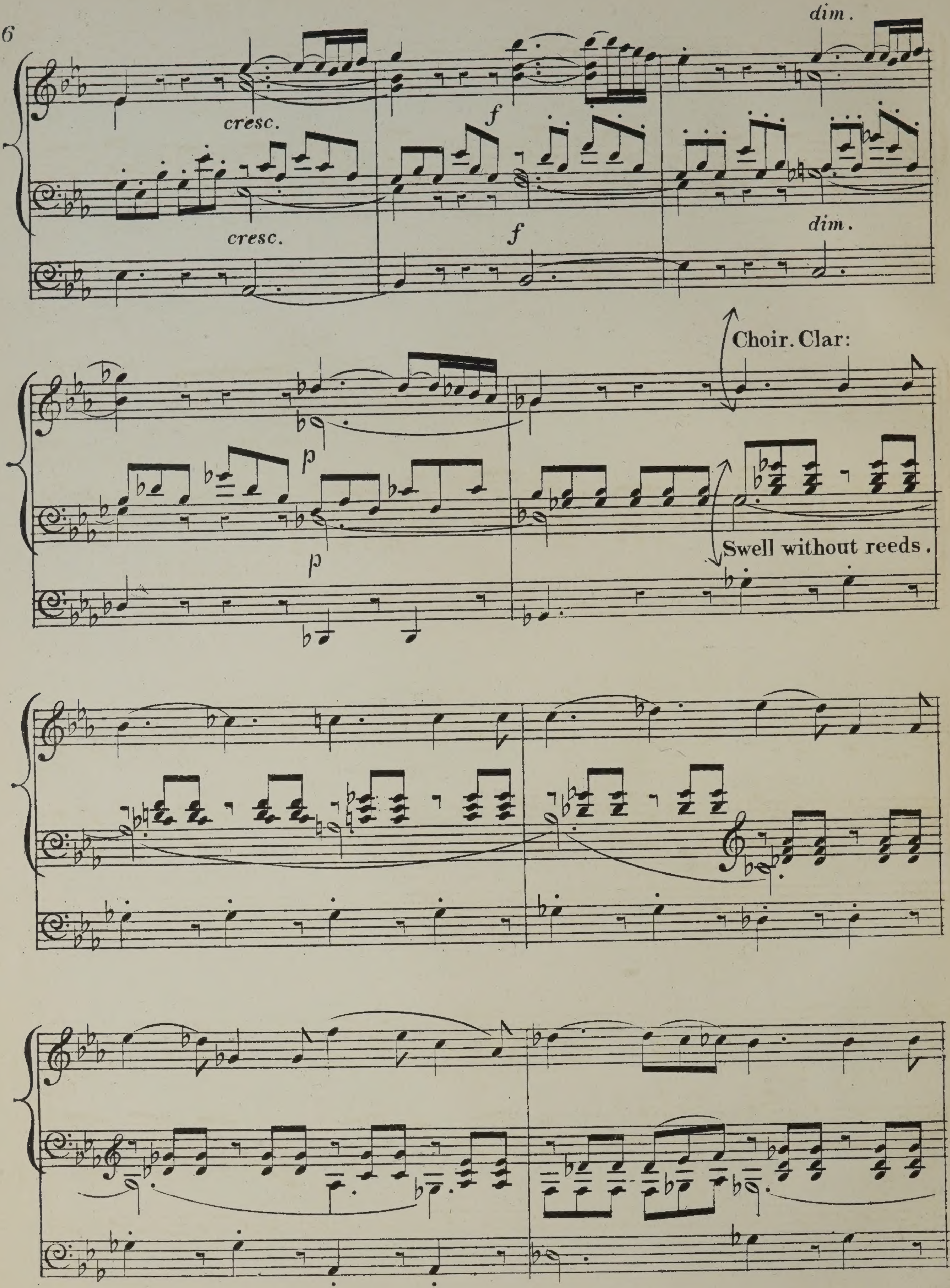

Swell reeds.
Gt Org:
MANUALS.
PEDAL.
p
ff
Soft 16 Ft
mf
Choir. soft. 8.& 4. Ft
Gt Org:
p
p

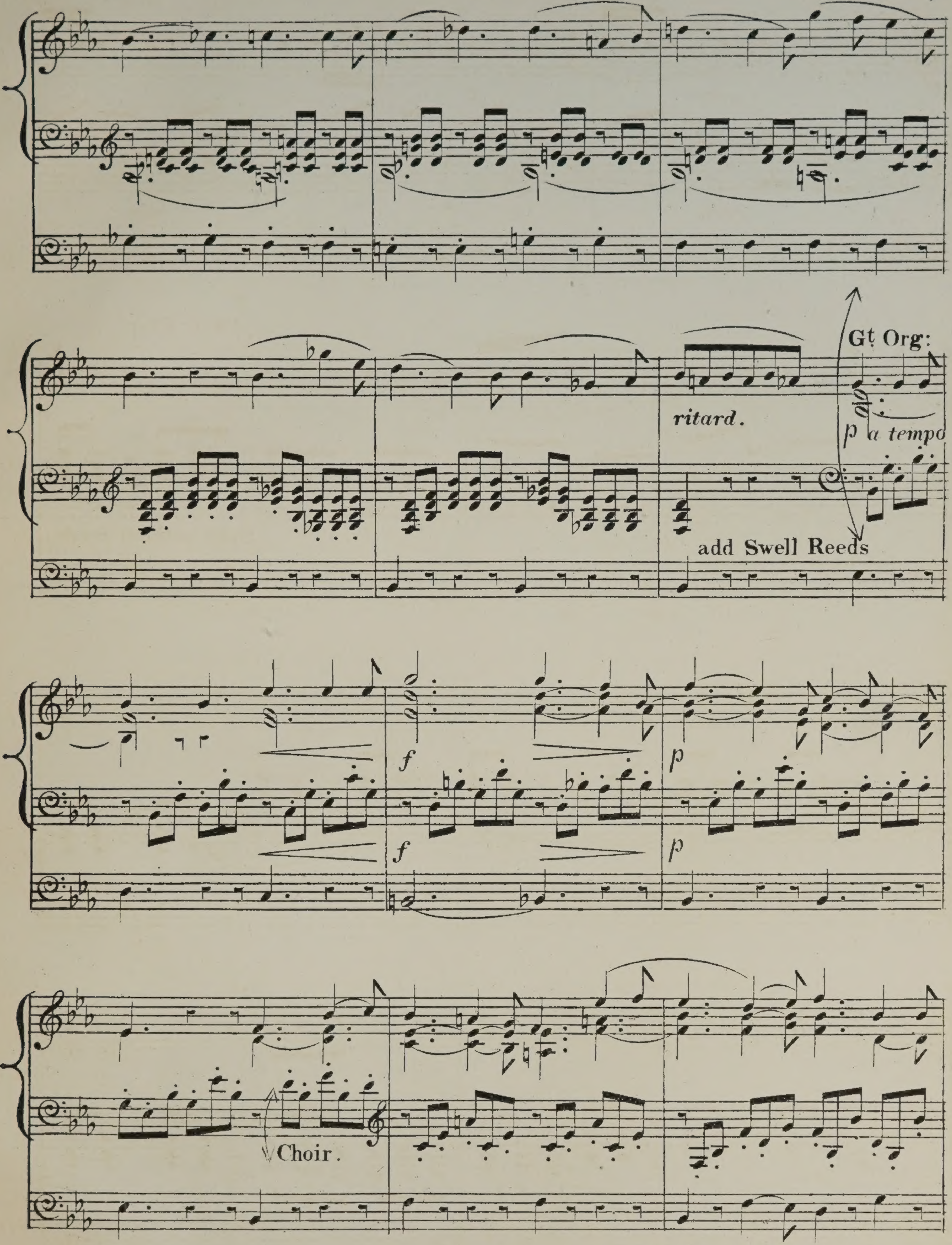
Music Printing Office, 10, Lexington Street London, W.

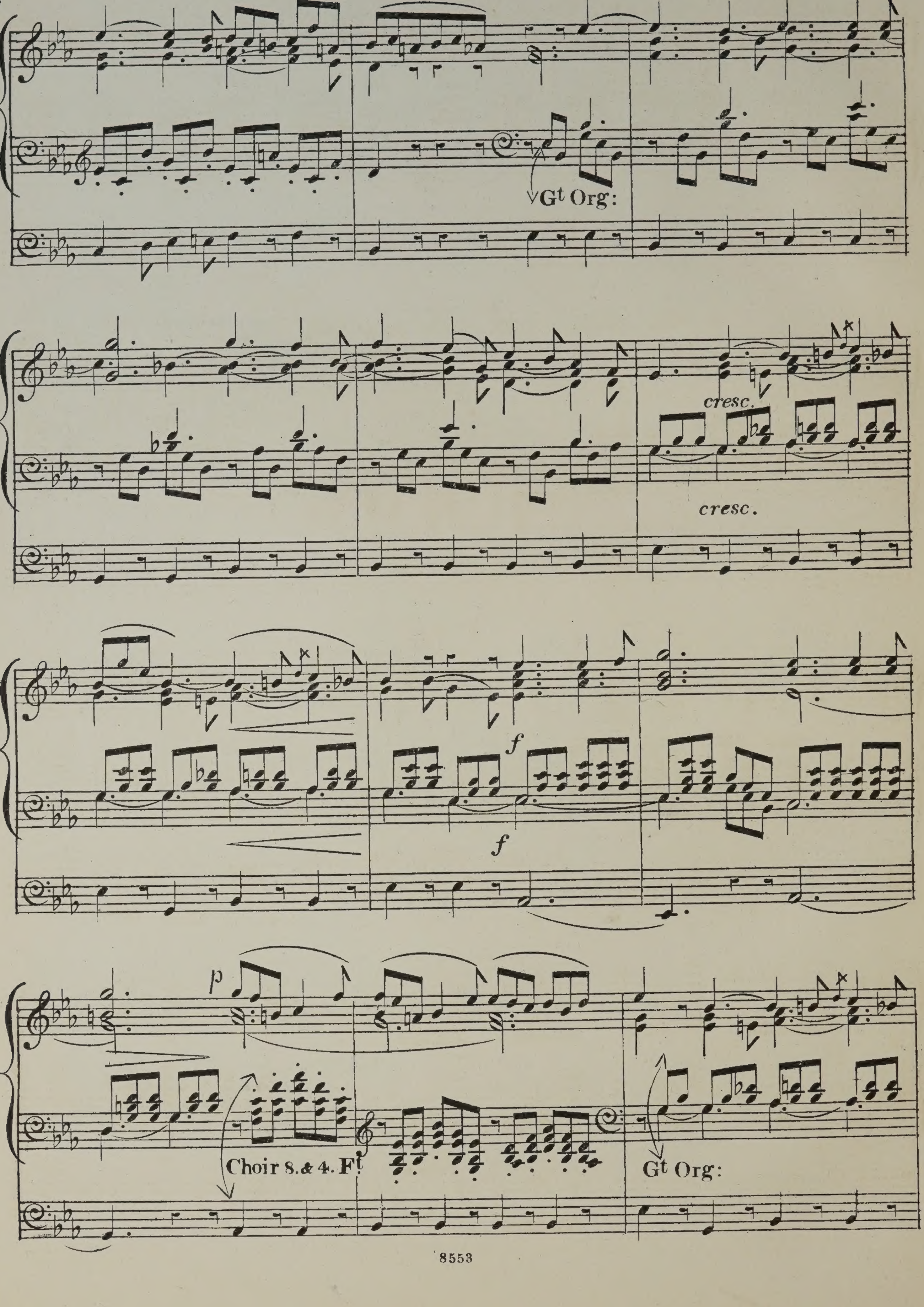

f
f
p
p
Choir.
Gt. Org:
cresc.
cresc.
f
f

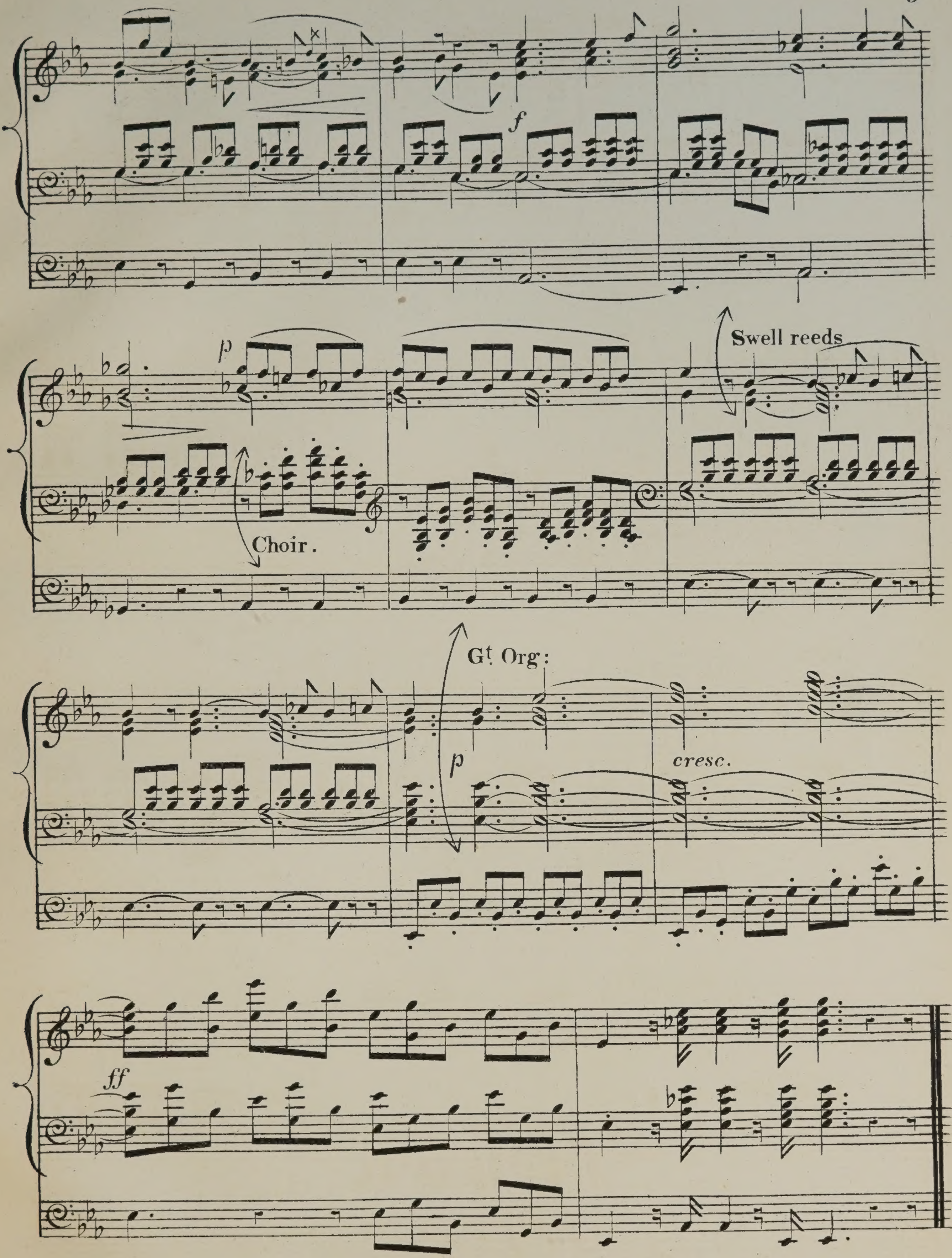

dim.
dim.
p
p
Swell.
Choir.


Gt. Org:
f
p
Choir.
Gt Org:
f
f


dim.
cresc.
f
cresc.
f
dim.
Choir. Clar:
p
p
Swell without reeds.


ritard.
Gt Org:
p
a tempo
add Swell Reeds
f
f
p
p
Choir.


Gt Org:
cresc.
cresc.
f
f
p
Choir 8. & 4. Ft
Gt Org:


f
p
Swell reeds
Choir.
Gt. Org:
p
cresc.
ff

METZLER & CO'S

Compositions AND Arrangements

FOR THE

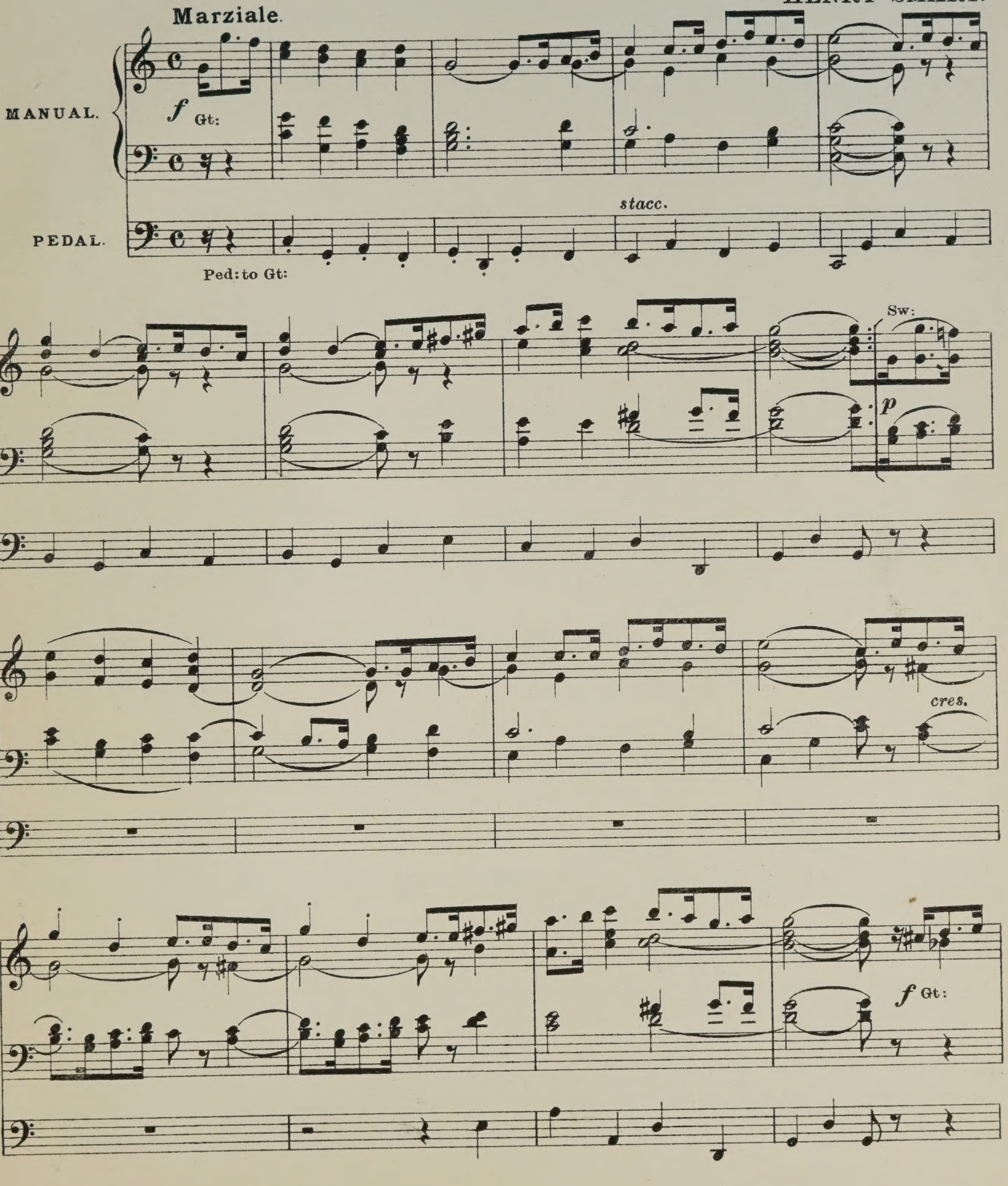
ORGAN

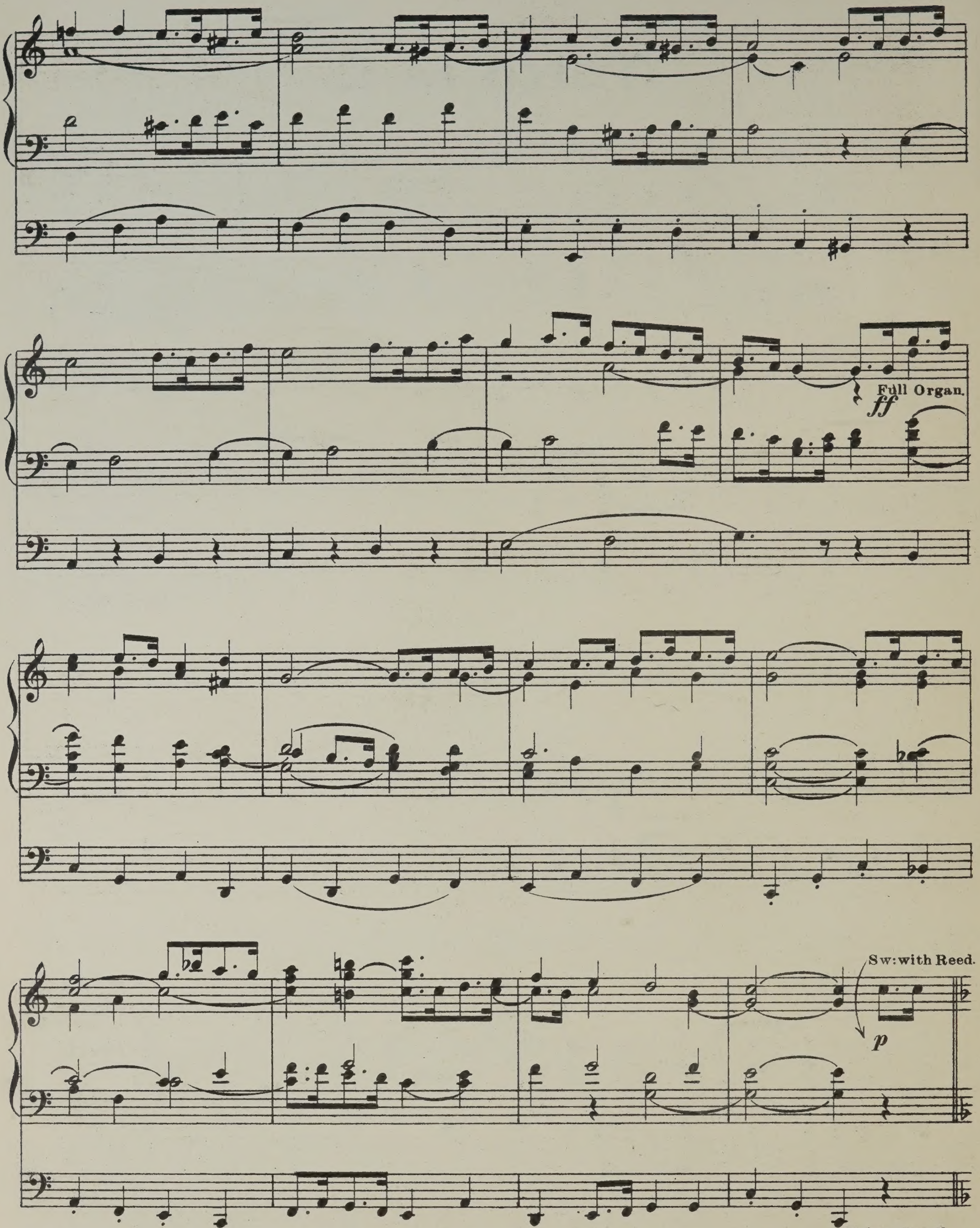
1	THE CHORISTER	ARTHUR SULLIVAN	3/-
2.	MARCH IN C	HENRY SMART	3/-
3.	LIGHT IN DARKNESS	F. H. COWEN	3/-
4.	BETHLEHEM	CH. GOUNOD	3/-
5.	BOURRÉE IN A MINOR	SCOTSON CLARK	4/-
6.	HANDEL COMMEMORATION MARCH	DR SPARK	4/-
7.	MARCHE CORTÈGE (La Reine de Saba)	CH. GOUNOD	4/-
8.	GAVOTTE IN D	RAMEAU	3/-
9.	OVERTURE, "RODELINDA"	HANDEL	4/-
10.	O SALUTARIS	CH. GOUNOD	3/-
11.	ANDANTE CANTABILE	HAYDN	4/-
12.	ANDANTE CON VARIAZIONI	MOZART	4/-
13.	MARCH, "AU REVOIR"	A. J. JONES	4/-
14.	ORIGINAL COMPOSITIONS, Bk. I	DR SPARK	4/-
15.	ORIGINAL COMPOSITIONS, Bk. II	DR SPARK	4/-
16.	ORIGINAL COMPOSITIONS, Bk. III	DR SPARK	4/-
17.	SIX SONATAS	HAMILTON CLARKE	3/- NET.
18.	ALLEGRETTO GRAZIOSO IN E FLAT	HENRY SMART	3/-
19.	ALLEGRETTO IN G	HENRY SMART	3/-
20.	THE TRUMPET SHALL SOUND (Messiah)	HANDEL	3/-
21.	WEDDING MARCH	MENDELSSOHN	3/-
22.	ANDANTE FROM VIOLIN CONCERTO. OP. 64	MENDELSSOHN	3/-
23.	MARCHE FUNÈBRE	CHOPIN	3/-
24.	MELODY IN F	RUBINSTEIN	3/-
25.	WALDANDACHT	GUSTAV LANGE	3/-
26.	TEN LIEDER OHNE WORTE	MENDELSSOHN	2/6 NET.
27.	CROSSING THE BAR	ALFRED CELLIER	3/-
28.	RIGAUDON, OP. 204	JOACHIM RAFF	3/-
29.	THEME WITH VARIATIONS FROM THE CELEBRATED OCTET. OP. 166	SCHUBERT	3/-
30.	AIR WITH VARIATIONS (Hymn to the Emperor) FROM THE QUARTETT, OP. 76, No 3	HAYDN	3/-
31.	PROCESSIONAL MARCH, No 1, from the Incidental Music to Shakespeare's Henry VIII.	ARTHUR SULLIVAN	4/-
32.	SHEPHERD OF SOULS. FROM "THE SIGN OF THE CROSS".	EDWARD JONES	4/-

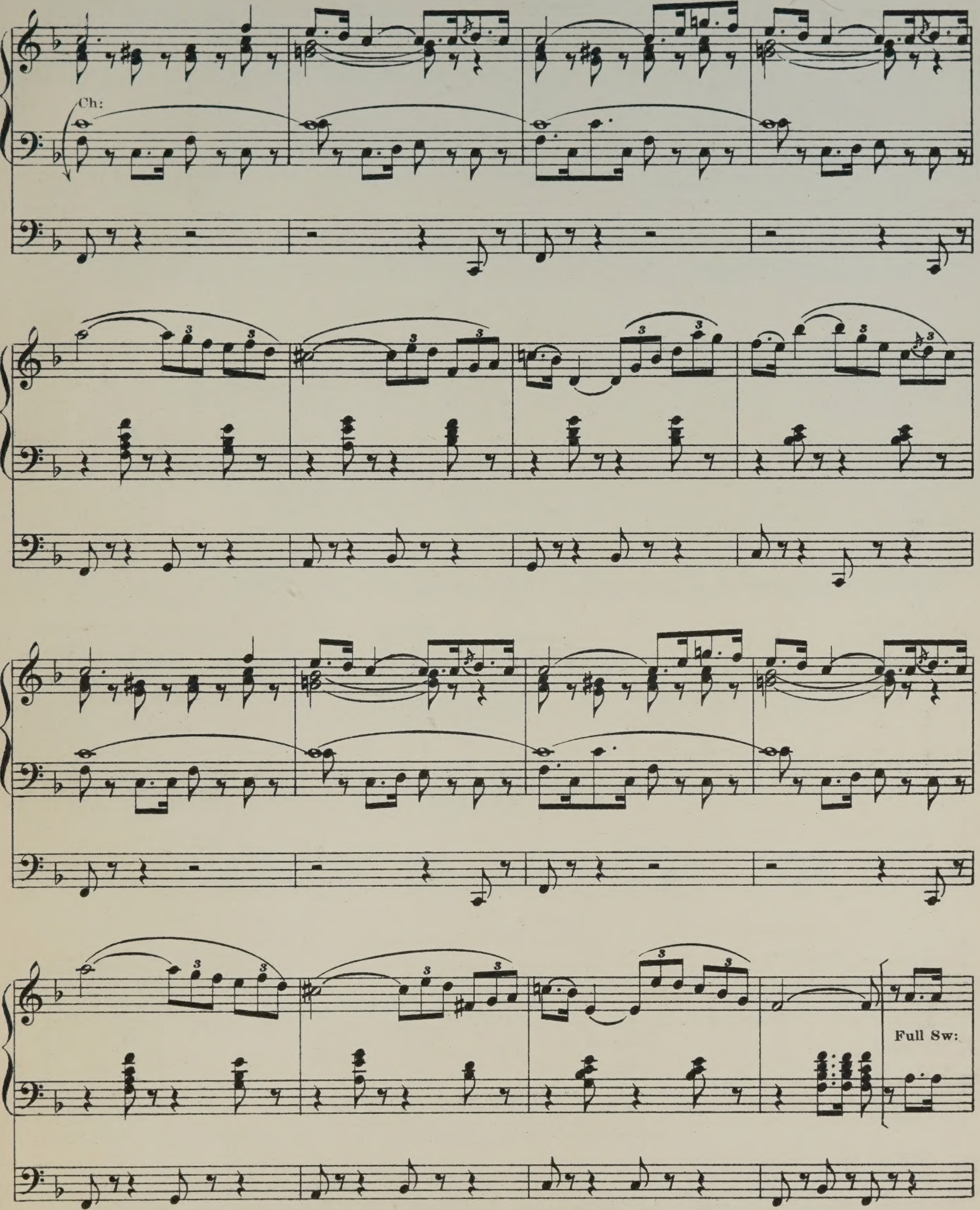
London:
METZLER & CO. LTD. GREAT MARLBOROUGH STREET, W.

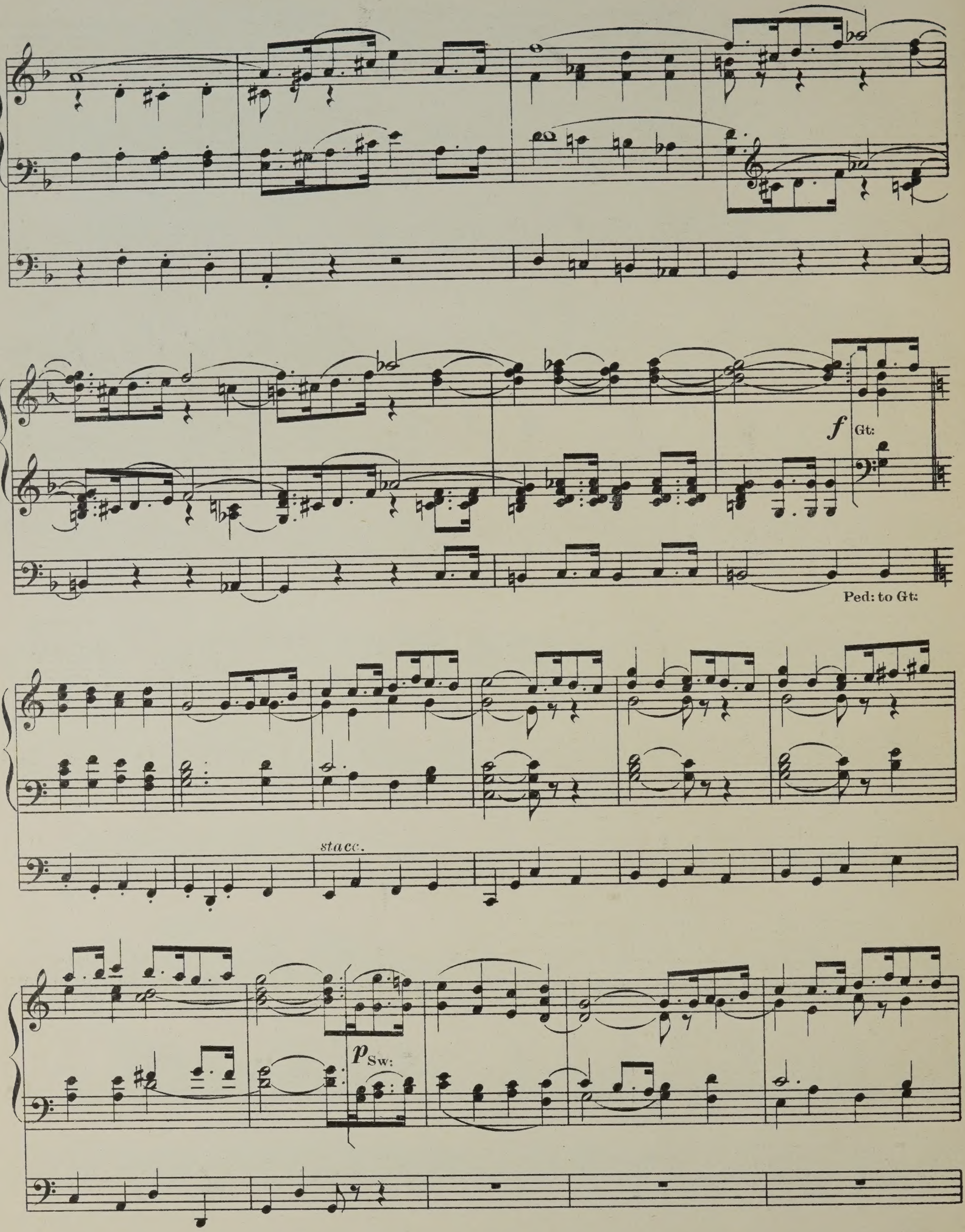
March in C.

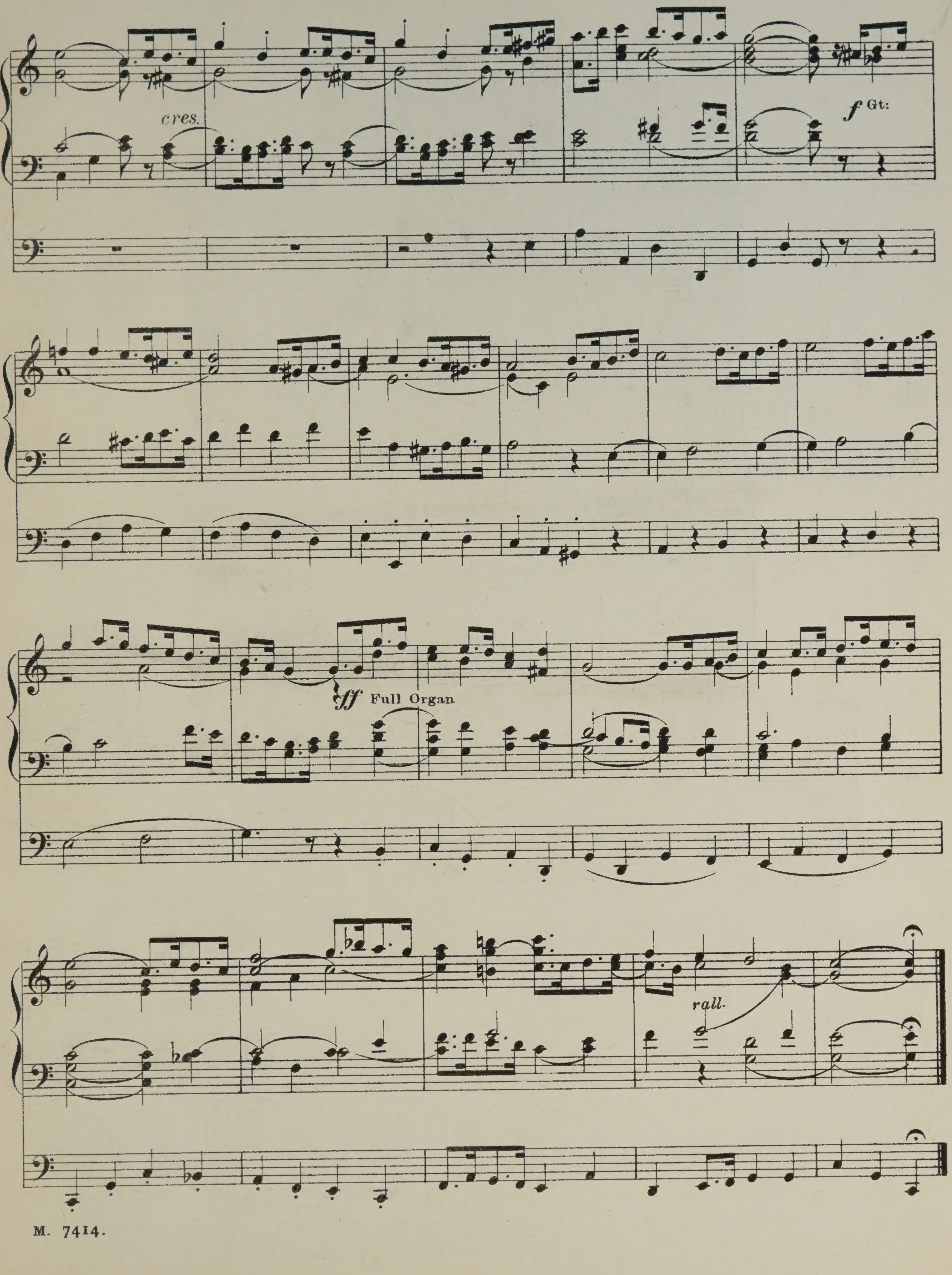
HENRY SMART.


Marziale.
MANUAL.
f Gt:
PEDAL.
Ped: to Gt:
stacc.
Sw:
p
cres.
f Gt:


Full Organ.
ff
Sw: with Reed.
p
Ped: to Gt: off.


Ch:
Full Sw:

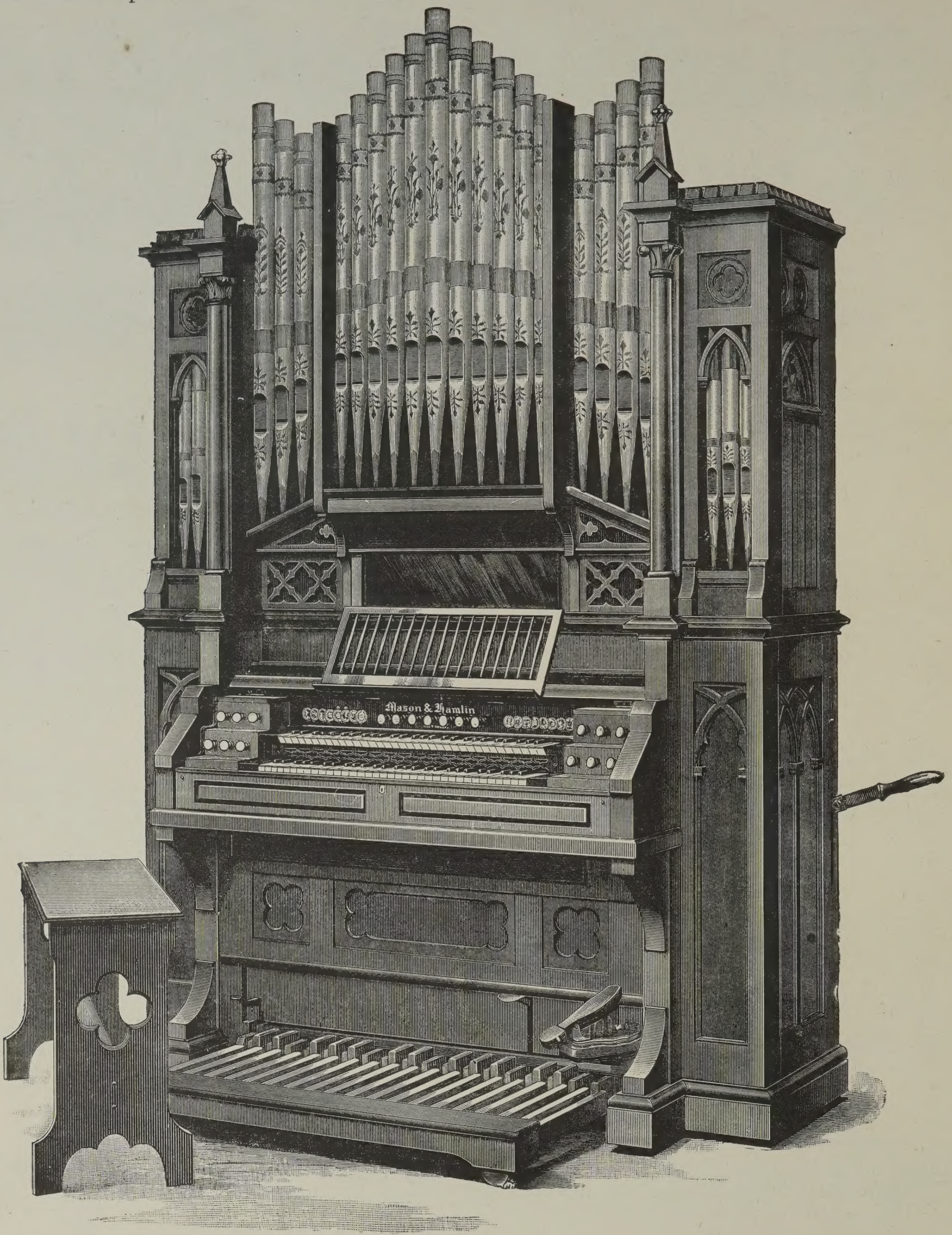

f
Gt:
Ped: to Gt:
stacc.
p Sw:


cres.
f Gt:
ff Full Organ.
rall.

MASON & HAMLIN'S PEDAL ORGAN,

WITH TWO MANUALS.

"The most complete Instrument for Organ practice manufactured."—*Testimonial* (Dr. Stainer).



STYLE 804.

Improved Arrangement of Stops for Style 804. Some of the Stops running through the entire Manuals, on the plan of the Pipe Organ:—

TWO MANUALS, COMPLETE PEDAL ORGAN OF 30 NOTES COMPASS, 19 STOPS, AND FULL ORGAN PEDAL STOP.

Swell (*Upper Manual*).	*Great* (*Lower Manual*).	*Throughout.*
WALD FLUTE, 4 ft.—61 Notes.	FLUTE, 4 ft.—61 Notes.	OCTAVE COUPLER (*up*).
VIOL D'AMOUR, 8 ft.—53 Notes.	DIAPASON, 8 ft.—61 Notes.	SWELL TO GREAT.
KERAULOPHON, 8 ft.—61 Notes.	GAMBA, 8 ft.—61 Notes.	SWELL TO PEDALS.
FLUTE DOLCE, 4 ft.—29 Notes.	VOIX CÉLESTE, 8 ft.—37 Notes, Treble.	GREAT TO PEDALS.
EOLIAN HARP, 8 ft.—41 Notes, Bass, 2 Ranks.	CLARINET, 16 ft.—37 Notes, Treble.	FULL ORGAN (*Pedal Stop*).
DOLCE TREMULANT, 8 ft.—61 Notes.	CORNO, 16 ft.—61 Notes.	BALANCE SWELL PEDAL.

Pedals.

VIOLONCELLO, 8 ft.—30 Notes. BOURDON, 16 ft.—30 Notes. OPEN DIAPASON, 16 ft.—30 Notes.

Having two sets of Reeds of five octaves each, and one set of 58 notes in the Swell; four sets of Reeds of five octaves, and one set of three octaves in the Great, and two sets of 30 notes each in the Pedals. Blow Handle at back, also Blow Pedal, by which the performer can himself supply wind.

This new arrangement of stops, by which the number is reduced, though the specification of the Organ remains the same, has been made in deference to the often-expressed wish of Organists, who desire that only one stop in the Mason & Hamlin Organs should be employed to act on an entire set of Reeds, as in Pipe Organs, in place of the old fashion of two stops, one for each half—bass and treble.

A noble instrument, very complete in its appointments. Organists will appreciate the great variety of which it is capable, and the convenience of its arrangement.

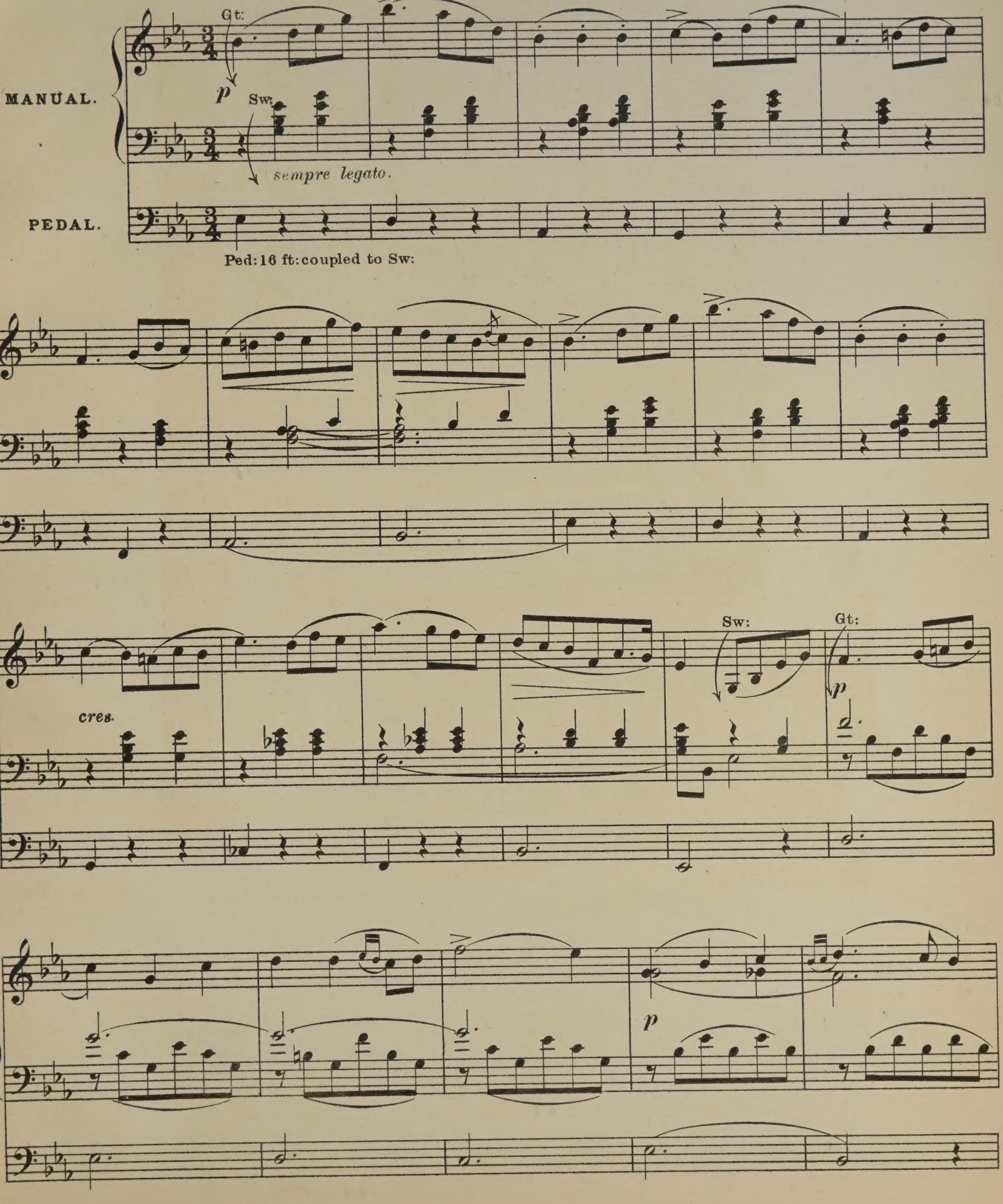
Quartered Oak or solid Walnut Resonant Case, with decorated Pipes; richly carved, panelled, and ornamented. Accompanied by Oak or Walnut Organ Stool. Decidedly superior to small Pipe Organs, and unquestionably the most perfect instrument of its class. Stops running throughout on the plan of the Pipe Organ.

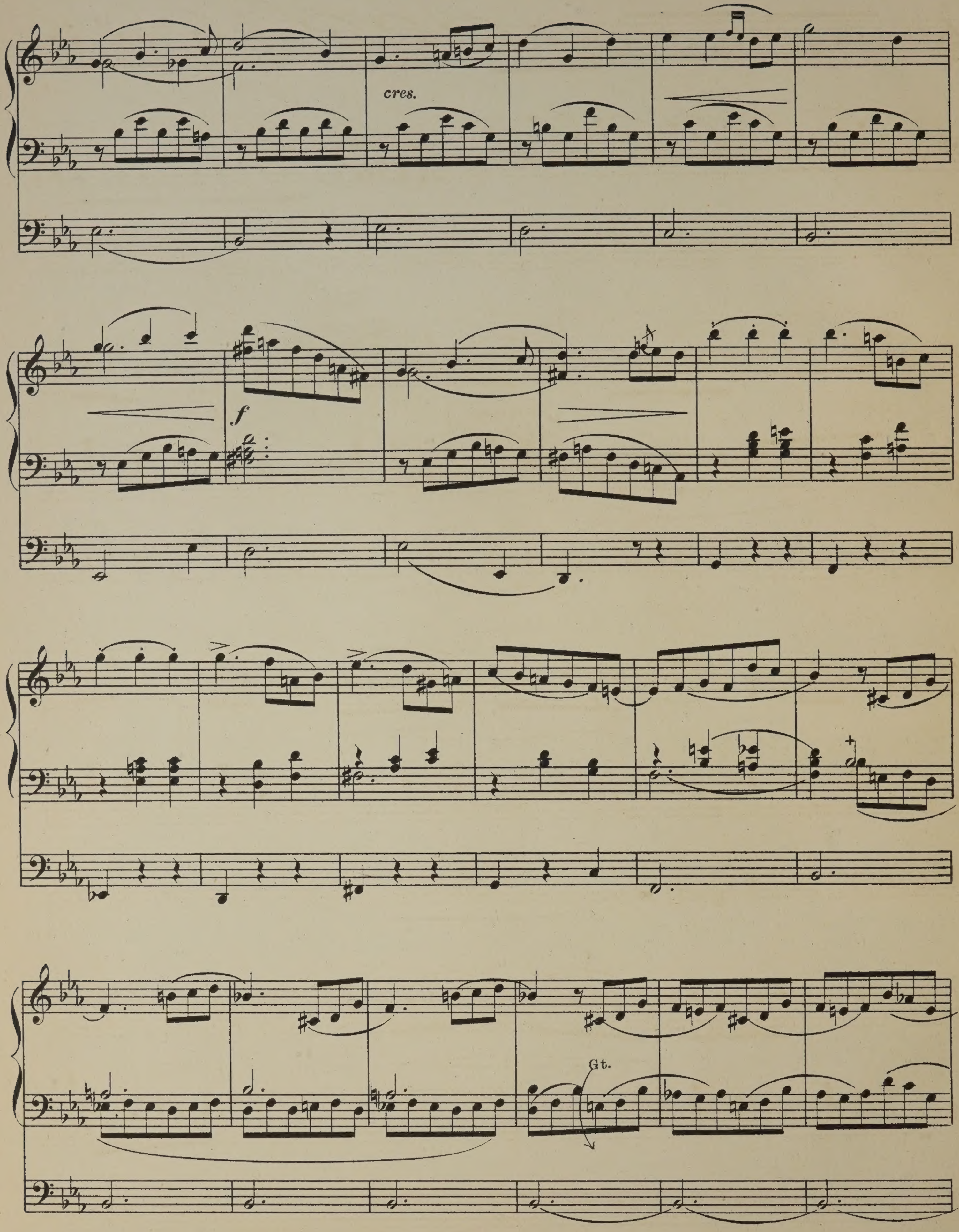
Length, with handle, 8 ft. 2 ins.; without, 6 ft. 9 ins. Height, 10 ft. 3 ins. Depth, 2 ft. 8 ins.; including Pedals, 4 ft. 2 ins.

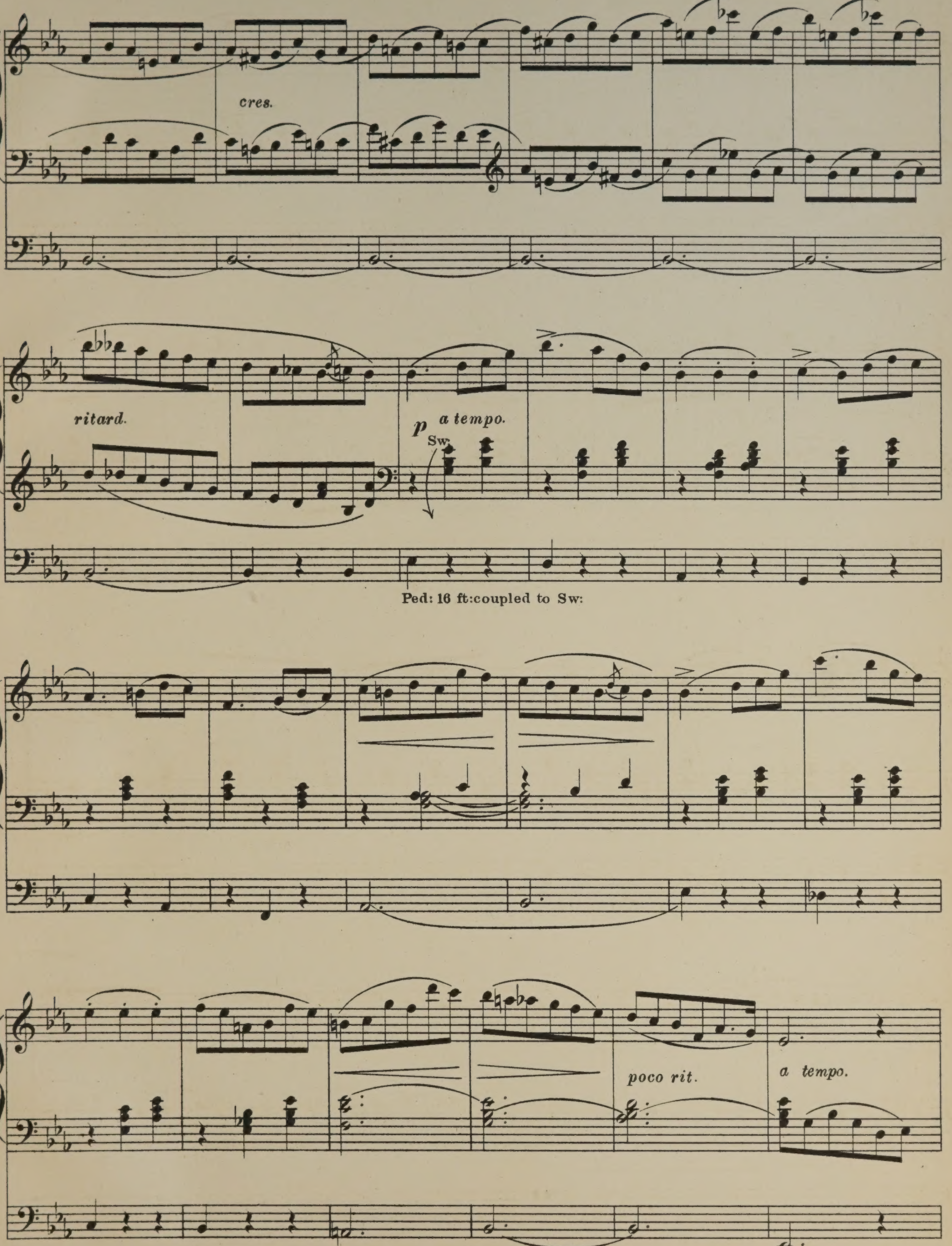
Allegretto Grazioso in E flat.

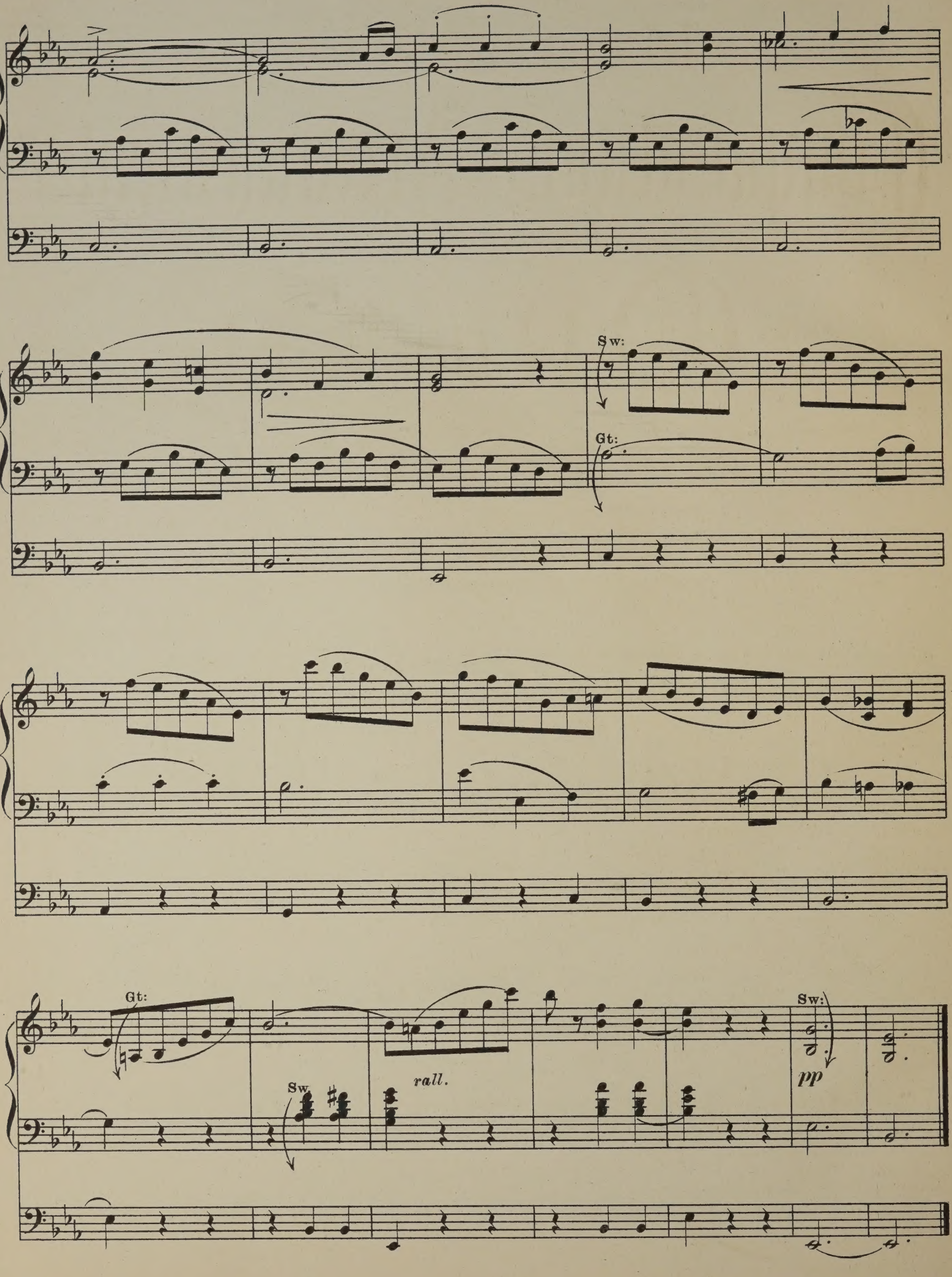
Allegretto Grazioso.

HENRY SMART.


MANUAL.
PEDAL.
Gt:
p
Sw:
sempre legato.
Ped:16 ft:coupled to Sw:
cres.
Sw:
Gt:
p
p


cres.
f
Gt.


cres.
ritard.
p
a tempo.
Sw:
Ped: 16 ft:coupled to Sw:
poco rit.
a tempo.


Sw:
Gt:
Gt:
Sw.
rall.
Sw:
pp

METZLER & CO'S
Compositions and Arrangements
FOR THE
ORGAN

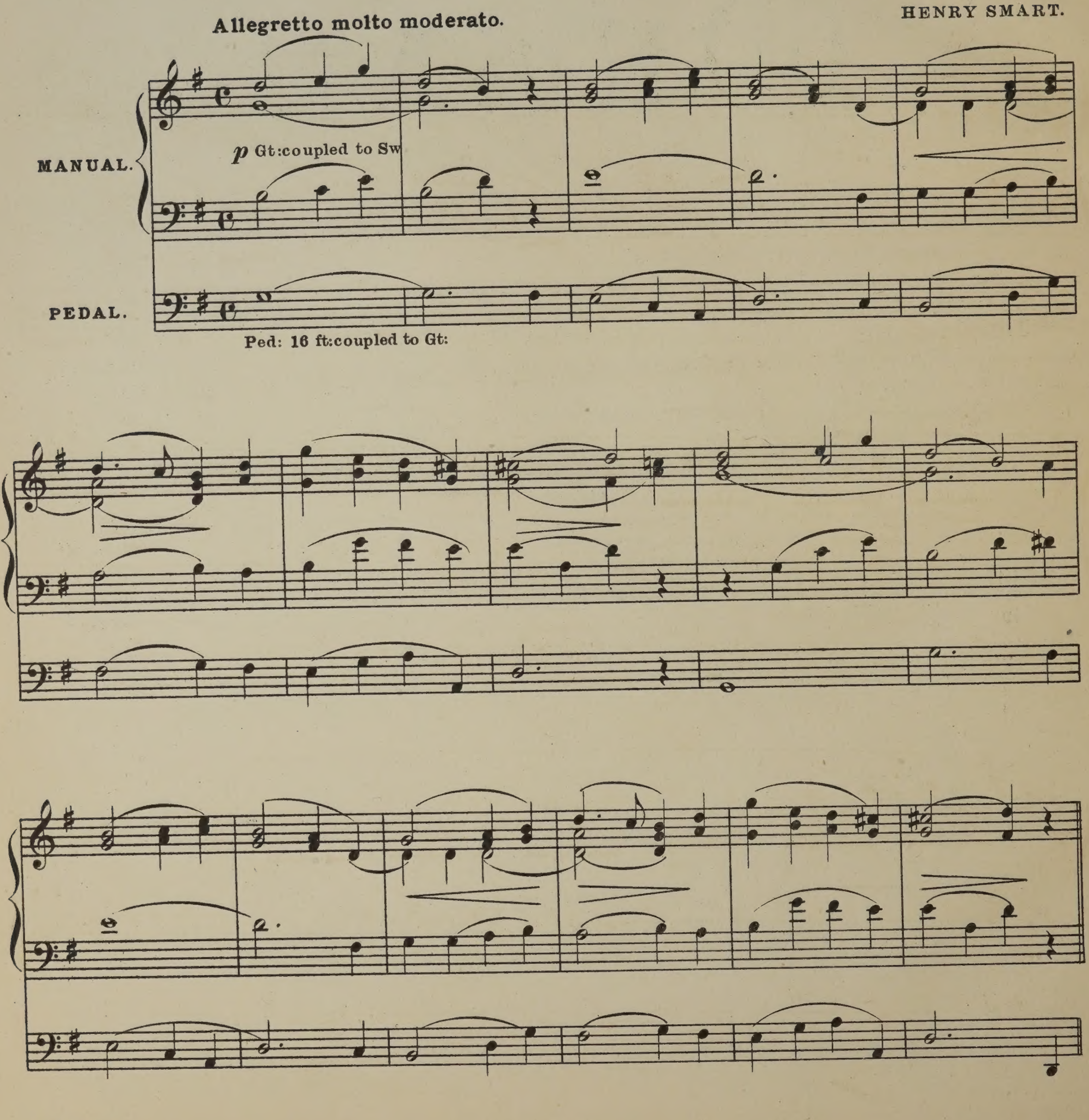
1.	THE CHORISTER	ARTHUR SULLIVAN	3/-
2.	MARCH IN C	HENRY SMART	3/-
3.	LIGHT IN DARKNESS	F. H. COWEN	3/-
4.	BETHLEHEM	CH. GOUNOD	3/-
5.	BOURRÉE IN A MINOR	SCOTSON CLARK	4/-
6.	HANDEL COMMEMORATION MARCH	DR SPARK	4/-
7.	MARCHE CORTÈGE (La Reine de Saba)	CH. GOUNOD	4/-
8.	GAVOTTE IN D	RAMEAU	3/-
9.	OVERTURE, "RODELINDA"	HANDEL	4/-
10.	O SALUTARIS	CH. GOUNOD	3/-
11.	ANDANTE CANTABILE	HAYDN	4/-
12.	ANDANTE CON VARIAZIONI	MOZART	4/-
13.	MARCH, "AU REVOIR"	A. J. JONES	4/-
14.	ORIGINAL COMPOSITIONS, Bk. I	DR SPARK	4/-
15.	ORIGINAL COMPOSITIONS, Bk. II	DR SPARK	4/-
16.	ORIGINAL COMPOSITIONS, Bk. III	DR SPARK	4/-
17.	SIX SONATAS	HAMILTON CLARKE	3/- NET.
18.	ALLEGRETTO GRAZIOSO IN E FLAT	HENRY SMART	3/-
19.	ALLEGRETTO IN G	HENRY SMART	3/-

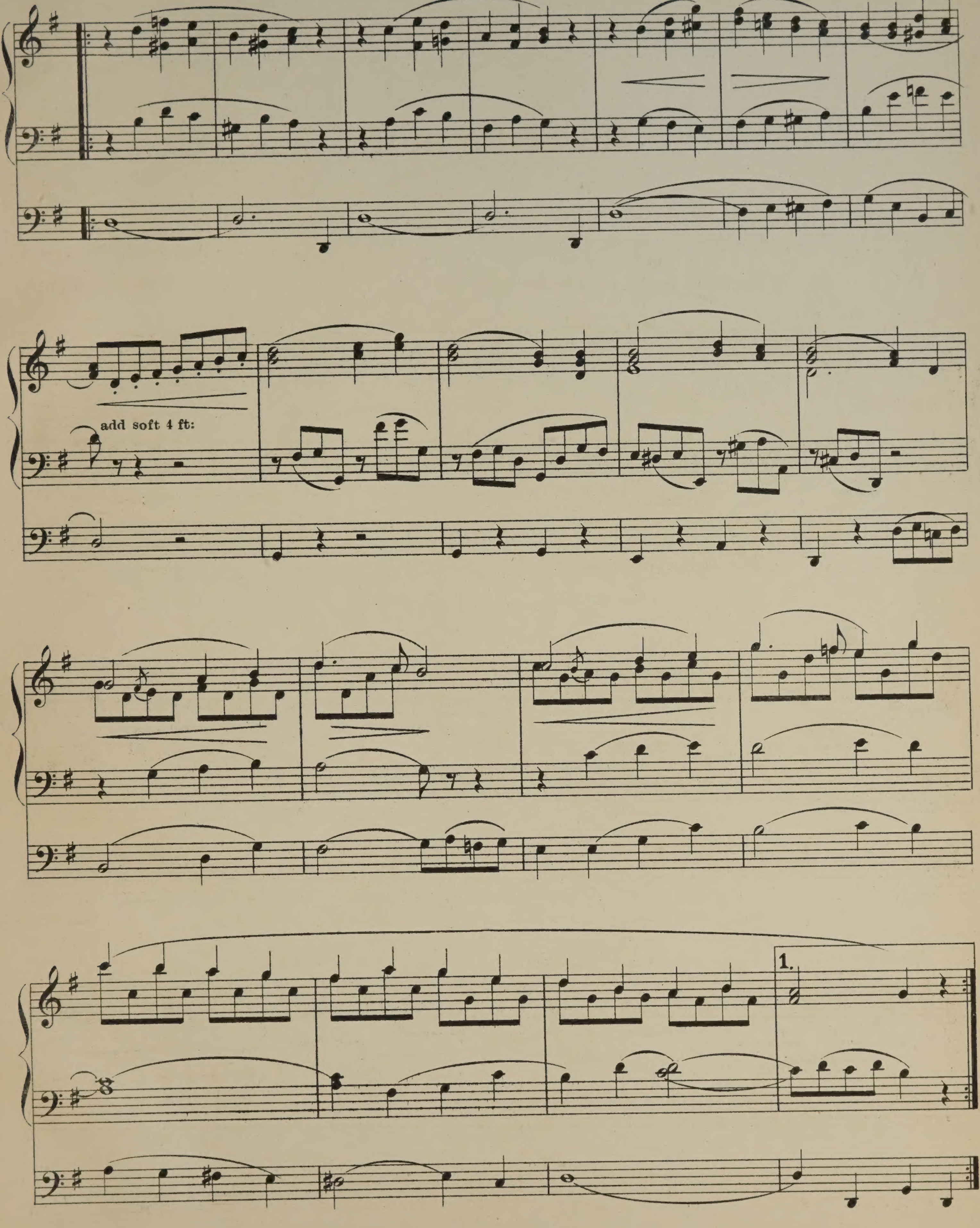
London:
METZLER & CO., 42, GREAT MARLBOROUGH STREET, W.

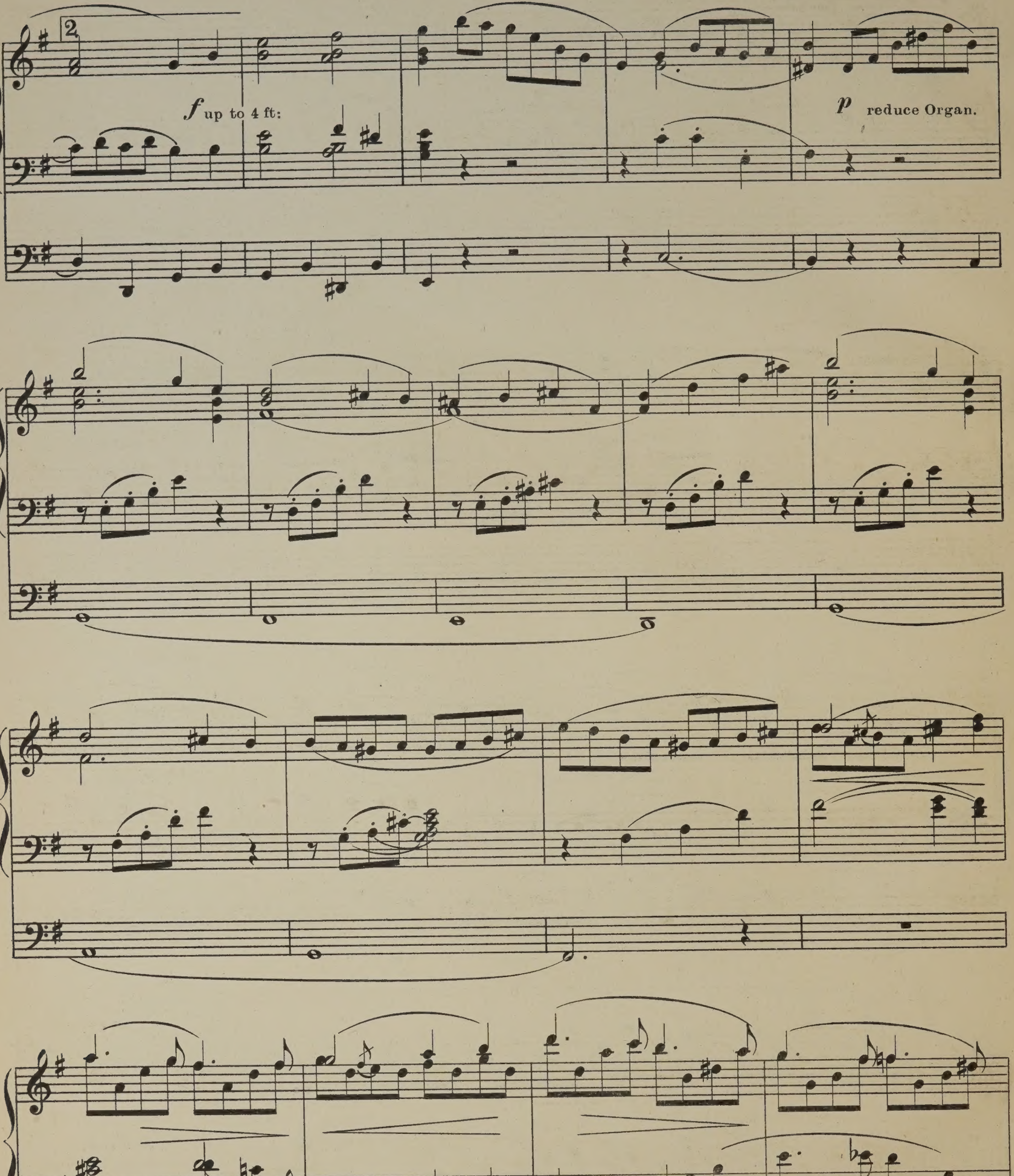
Allegretto in G.

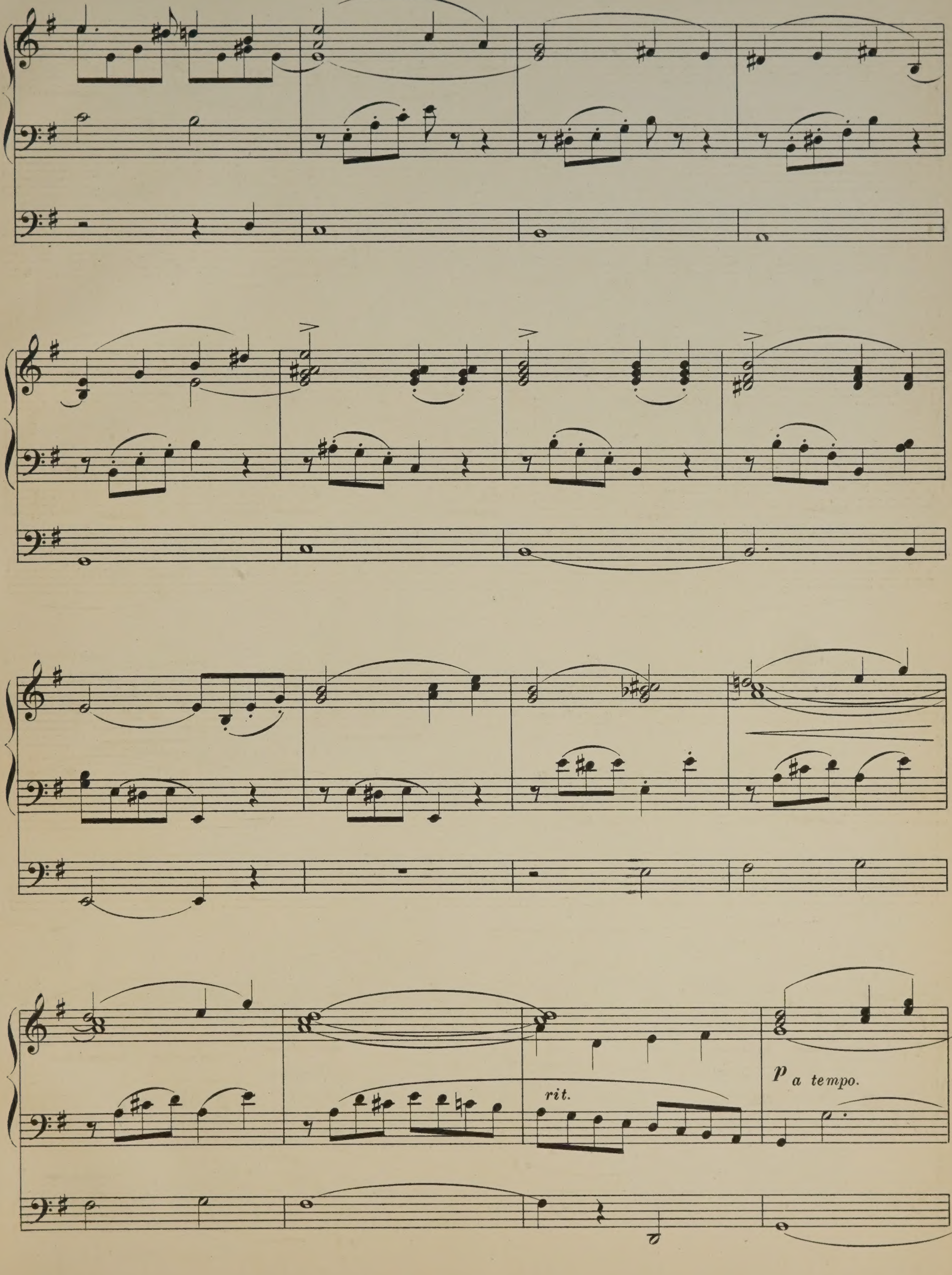
HENRY SMART.

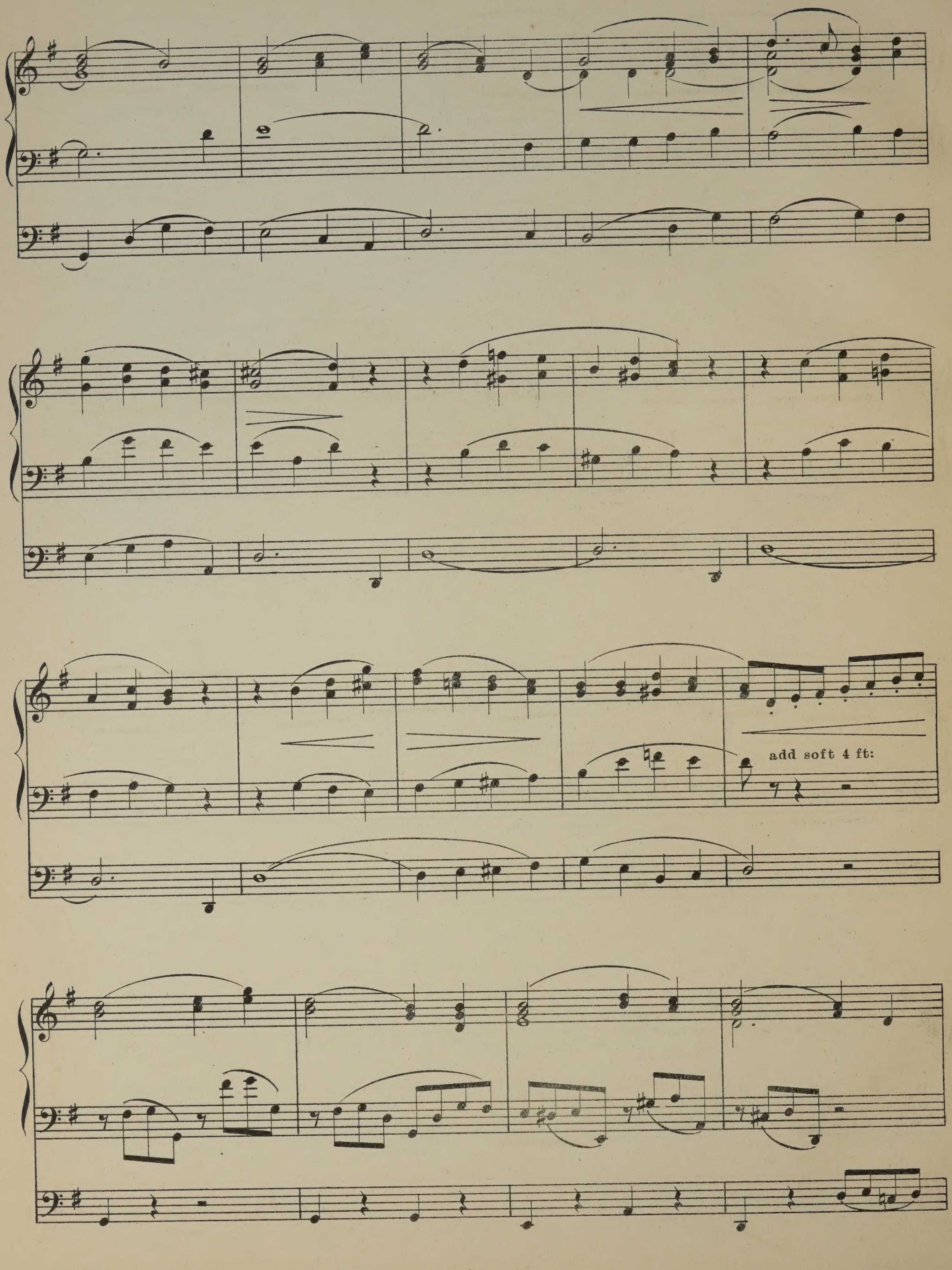
Allegretto molto moderato.

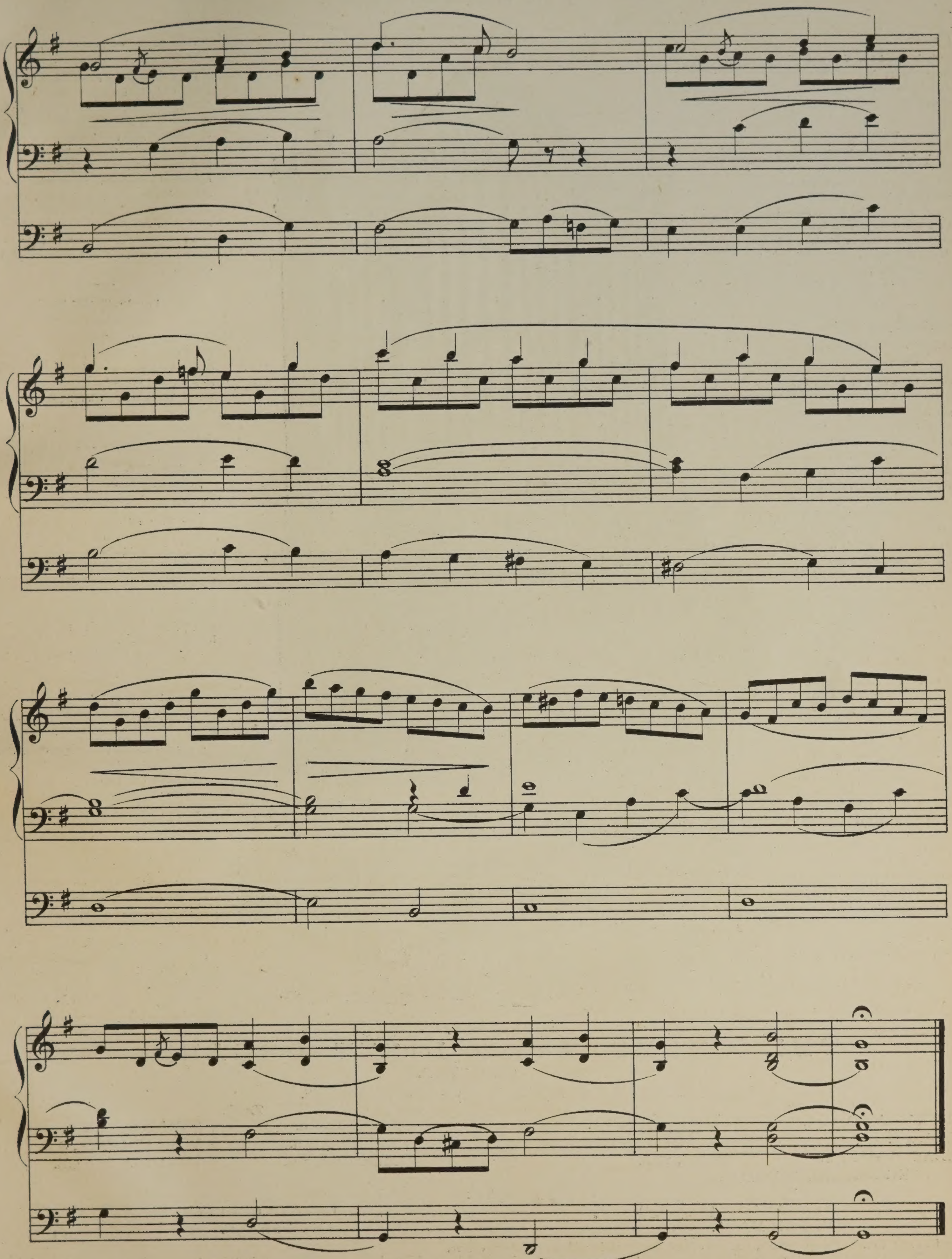

MANUAL.
p Gt:coupled to Sw
PEDAL.
Ped: 16 ft:coupled to Gt:


add soft 4 ft:
1.


2
f up to 4 ft:
p reduce Organ.

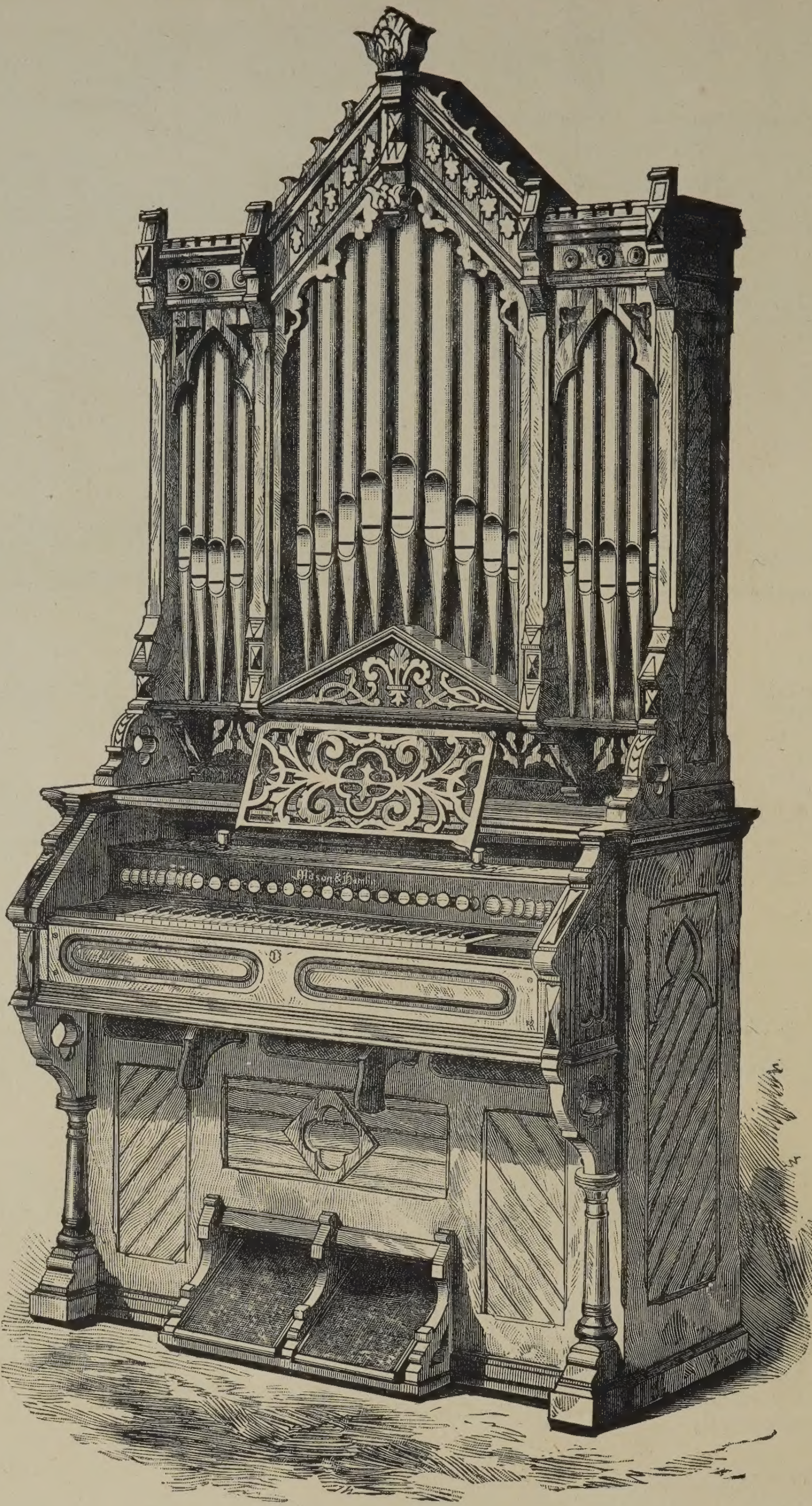

rit.
p a tempo.


add soft 4 ft:



THE LISZT ORGAN WITH PIPE TOP.

At the great Paris Exposition this Organ attracted much attention, and was undoubtedly, more than any instrument they exhibited, the means of obtaining for the Mason & Hamlin Company the extraordinary recompense which they had the honour to receive.



From Dr. LISZT, 1879.

Having recently informed Dr. Liszt of the improvements in our Organs, since the one he now has was made (1876), and suggesting an exchange for one of our most modern style, Dr. Liszt answers as follows :—

Weimar, June 16, 1879.

Dear Sir,— . . . Although the Mason & Hamlin Organ which I have is one of their ordinary instruments with one manual of keys, it is a fine-toned organ, and I am satisfied with it, and do not wish to exchange. Should a larger two manual instrument be needed for the concerts in the new hall of the Academy of Music at Pesth, I will purchase another of their organs.

Yours truly,

F. LISZT.

From Mr. RICHARD THAIN,

Conductor of Music at Mr. Moody's Church, Chicago.

The Liszt Organ has now been in use in our Church and Sunday School for three Sundays, and having fully tested its merits, I take pleasure in sending my verdict: and it is that the "Liszt" is the organ I have been longing for, ever since I have been engaged in leading music in Church and Sunday School, which covers a period of ten years. I had despaired of getting a reed instrument of sufficient power for our audience-room, the seating capacity of which is 2,400, but I am convinced that with the Liszt Organ I can support, in our room, 2,400 voices, and my voice is only of medium power. It certainly does not require more than one-half the effort to lead an audience in a room of this size with the Liszt that it does with any other organ I ever used. I attribute this not only to the volume and power of the instrument, which indeed are marvellous, but to the magnificent singing or human voice quality of tone produced, which has peculiar penetrating or carrying power, and is in perfect sympathy with the human voice.

RICHARD THAIN.

From A. SYDNEY ACKERS,

Organist of Mt. Vernon Church, also of the Moody & Sankey Tabernacle of 1876-7, Boston.

After a daily use of one of your Liszt Organs for over three months, during the Tabernacle services (where its powers were severely tested), it gives me great pleasure to add my testimony to its excellence. The carrying power of the tone is remarkable, being sufficient to lead and hold the large number of singers gathered there at every service. The quality of tone is excellent, approaching more nearly the effect of the pipe organ than any reed instrument I have ever played, while the bellows capacity is so great that no more labour is required in playing it than would be used in playing one of half the power.

A. SYDNEY ACKERS.

From "The Hanover Courier," Germany, January 21, 1877.

The Cabinet Organ ordered and built for Dr. Franz Liszt, by the celebrated Boston firm of Mason & Hamlin, is now in this city, and richly deserves to be seen by all lovers of music. In character of tone this instrument shows extraordinary progress. The tone is full and clear, free from that nasal attribute which usually characterizes reed instruments. The tone in all registers of this Liszt Organ is of a noble, organ-like quality. In other respects, in its action, and various technical parts, this instrument stands at the very height of present development. Not less interesting, also, is the practical manner in which it is encased.

From Dr. FRANZ LISZT.

Budapest, 28th February, 1877.

The beautiful Organ of the Mason & Hamlin Organ Company, in Boston, receives no less praise here than in Hanover. It fully justifies the remarkable, well-founded, and widespread renown of these superb instruments. With highest esteem and friendship.

F. LISZT.

From ARTHUR J. CRESWOLD,

Conductor of Haydn Society, Organist, &c., Chicago.

Your latest achievement, styled the "Liszt" Organ, appears to me the crowning point of perfection as yet attained in the reed instrument.

While the action is all that can be desired, the tone possesses that indescribable carrying quality, pervading the air, even at a great distance, with its fulness and beauty.

To endorse such a faultless piece of mechanism is a pleasurable duty.

ARTHUR J. CRESWOLD.

From WM. L. TOMLINS,

Director of the Apollo Musical Club, and Organist, Chicago.

I first heard your Liszt Organ under circumstances which tested its capacity to a severe extent. It was on the occasion of the Theodore Thomas concerts in our Tabernacle, and I was surprised to find, that even in this huge building, seating between 6,000 and 7,000 persons, the tone of the organ was large and pervading, and had a sonorous power, which, seemingly, did not diminish with distance.

An examination of these instruments at your warerooms has confirmed my first impressions—that without a sacrifice of quality, you have in some way attained this intensity of tone which the Cabinet Organ has lacked hitherto.

I hope these instruments may become widely known, for certainly they will supply a want long and widely felt.

WM. L. TOMLINS.

STYLE 503.

THE CELEBRATED LISZT ORGAN.

WITH PIPE TOP.

Compass, FIVE OCTAVES, C to C—SIXTEEN STOPS.

Bass.

CONTRA BASSO, 16 ft.
VIOLA, 4 ft.
EOLIAN HARP, 2 ft.
ENGLISH HORN, 8 ft.
VIOLA DOLCE, 4 ft.
SUB-BASS, 16 ft.
ENGLISH HORN DOLCE.

Treble.

CORNO, 16 ft.
PICCOLO, 4 ft.
MELODIA, 8 ft.
SERAPHONE, 8 ft.
VOIX CÉLESTE, 8 ft.
MELODIA DOLCE.

Throughout.

FULL ORGAN (*Knee Stop*).
VOX HUMANA.
OCTAVE COUPLER.
KNEE SWELL.

Having four sets of reeds of three octaves, five sets of two octaves each, and one set of one octave.

This Organ differs materially in its construction from all other Organs, being on a larger scale, employing larger and different reeds, tubes, tube-boards, and other parts, by which not only the quality of its tone is greatly improved, but its power is very largely increased. The first Organ of this class was manufactured expressly for Liszt; and, properly played, will surprise any musician who hears it—indeed, there are very few, even at the present day, who suppose it possible to produce a tone of such capacity and excellence from reeds.

The Case is in the Eastlake style, with folding fall-board, lamp stands, and the front and sides panelled.

Price £160.

With Pedal Point or Prolongement, £4 extra.